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ARTHUR DAINTLAND.

THE MATTINNE GIRL.



Every one will be delighted to know that Isabel Irving will have the part of Jocelyn Leigh in the dramatization of *To Have and to Hold*.

This actress has been condemned to the inanities of French farce for so long that we have lost all sight of her actual capabilities.

When she played in *The Tyranny of Tears* she had a leading part, of course, but it was such a tiresome role that Ida Conquest, as the Secretary, won all the sympathy of the audience.

But the whining, nagging, inconsiderate, silly wife was a wonderfully real and wonderfully well acted part. Miss Irving's voice runs away at times and gets on a dead upper register, a sort of minor monotone, that detracts from the pleasure of viewing her work, but she is one of the best of our actresses, intelligent, conscientious, and a student, and she deserves to have a show.

Above all, she has a delightfully sweet, wholesome personality that made her simply impossible in the parts of skittish French ladies, especially after they had been expurgated and rendered dismal and spineless.

The book "To Have and to Hold," with its melodramatic Indians, its blood and thunder situations, and its style of English, is one of the deliciously humorous impossibilities that are delightful to read on a raw day when the fire is blazing high and one hasn't to go out.

It curdles the blood comfortably and makes you glad that you live in another century. But the part of Jocelyn is one of those that offers unlimited opportunities to an actress. The character is one of those proudly noble, blue-blooded girls that Viola Allen does so well. It is cleverly drawn, too, and the humor in it is deliciously fine.

It seems to me that Miss Irving will have a great chance in this, and now we may hope to see Fritz Williams in something legitimate and worth his while.

These two young persons seemed fated to be cast in the diluted wickedness of cut and dried absurdities that are conspicuous only for their absolute lack of one ounce of humanity.

Like puppets, the different members of the cast jump on and off the stage, and hold hands and bow and go through motions, but a good Punch and Judy show has more in it in a minute than a cycle of these adaptations.

Clara Bloodgood's personal success in *The Climbers* was one of the pleasantest of surprises to the numerous friends who know how earnestly she strives in her profession and how genuinely she worked in this particular role.

There are a lot of young women like Miss Bloodgood upon the stage to-day, who make very little fuss and keep out of the stage departments of the newspapers, who are unstagey in their manners and conversation, and therefore immensely refreshing.

Bessie Tyrse is another little lady who has a Southern accent that is genuine, manners that are simple, and a way of dressing that is distinguished by a charm of personality.

Cecilia Loftus is another nice girl when she keeps free of her press agents, who insist on dropping her off docks and destroying her health and engaging her to people without a moment's notice.

There are dozens of other of the younger actresses absolutely new in their way of regarding the stage and its work.

Vanity has never driven them there, for none of them is beautiful beyond the beauty that intelligence and refinement give to their possessors, but they manage to leave the tricks of the stage behind them when they take off the make-up.

Sometimes it is pleasant to dream of a time when the women of the stage will get all their due, not only for intelligence and brilliant achievement, but for the real worth and absence of superficiality that mark the characters of many of the women of various companies that are known only to the public by their talents.

But their charities of judgment and of speech as well as of purse would make most of them shining lights in comparison to many of the women in other walks of life, whose horrible lack of mercy in their summing up and sentencing of their sisters and brothers is only akin to the cruelty of the old-fashioned Indians.

"Judge not that ye be not judged" should be written in letters of gold somewhere in the ears, on the fences, and the elevated stations.

Perhaps it is that kindergarten fashion we might learn charity and cease to condemn others from our own individual standpoint.

We—warm, fed, educated, perhaps blessed with some gift or talent or ambition or love that fills our lives—dare to lift up our weak, small, sniffling voices because some poor disheartened, lonely wretch of a man or a woman sins.

But the stage, if it had no other virtue, teaches its people to forbear in their expression of opinions. There are no Pharisees in the ranks. The women of the stage are, above all, broad minded, kindly hearted and handied, as well as intelligent and companionable.

The Reverend Father Ducey said a week ago in his address to the Actors' Church Alli-

ance that the women of the stage would be awarded their deserved position before any length of time—that they must be.

And whenever the *Mattinne Girl* meets one of the profession striving earnestly and honestly toward success, and exemplifying it in her conversation and manner and life, she takes off her hat to her, for one woman like this can do more than can be estimated to bring the term "actress" out of the place that it still occupies in the estimation of the hayseed population.

A clever woman of the stage once said: "I don't think it matters so much what ignorant people think, do you? They don't count, anyhow. It is what people are that counts—not what others think of them."

Which is a brave and philosophical statement. But the women of the stage have a prejudice to overcome. And while it exists, in the mind of the ignorant or the wise, it is the right thing to help to sweep it off the face of the earth.

The new century holds more promise for the stage and its people than for any other profession under the sun.

The stage will be one of the great moral, educational, and religious forces of the world within the next fifty years.

There was consternation in many camps last week when a Chicago horse doctor made an address to a college faculty and declared that blondness was disease.

Within the year, he said, "there will not be another blonde left. Those who have bleached hair will strive to unbleach it, and those with naturally fair tresses will dye them."

This Chicago prophet must have had some spite against the entire race of blondes, for he went on to compare them to sorrel horses and explained that the only reason their eyes were blue was that their prehistoric ancestors were microb.

Blondes will not scare much at the learned veterinarian's predictions. While the fashion in blondes has gone out considerably, especially on the stage, those that are left are remarkably healthy, husky specimens.

But time was when every stage heroine had to have blonde hair or else wear a wig. Amateur leading ladies used to scrap among themselves as to which should have the golden haired make-up, for undoubtedly blonde hair lights up well in the calcium glare.

But the growth of the army of gold-tipped chamois girls was too great, and now, if you will notice, there are all shades but the real peroxide golden. It is old fashioned.

Robert Lorraine, the tall English actor, principally distinguished for having married our once American but now very, very English Julie Opp, is the pet of the English *Mattinne Girls*, but it is doubtful if he will gain that sort of vogue here.

Old-time English actors, such as Tearle and Bellamy, used to charm their afternoon audiences, but the specimens they have been sending over of late suggest nothing but tea and muffins. The Sotherton-Hackett-Richman Syndicate still controls the varmed fed affections of the younger feminine population.

Martin Harvey and Gerald Du Maurier are the two possible rivals that might create a sensation. Harvey has the look of a reckless man in his eyes.

That is to say, he doesn't suggest tea and muffins, but rather Scotch and soda. Du Maurier is more like the Duke of Manchester in his ways—that is, the Duke's old ways.

He meets a girl twice and then the engagement is announced. Congratulations pour in, and the pictures are published in the papers and then—all bets are off.

But I must give over when it comes to writing about these English matrons, for they have a paper over there called the *Pelican* (lovely name, isn't it?), which goes for me most bitterly every time I dare to speak of them.

Some time ago, in my simple little Japanese way, I wrote of "the instances of St. John's Wood." Of course, it was a little joke of mine—just as though the wood were a forest and all that.

"Ha—ha!" said the *Pelican*, sneeringly. "better say the instances of St. John's Wood!" Droll, wasn't it now?

THE MATTINNE GIRL.

EDMUND C. STANTON.

Edmund Countess Stanton, who at one time was a power in opera management in this country, died at Bournemouth, England, on Jan. 20, at the age of forty-six. Mr. Stanton was born at Stonington, Conn., and after finishing his college course came to New York to practice law. In 1884 he was appointed secretary and managing director of the Metropolitan Opera House, and held that post until 1890. During this period he made frequent visits to Europe to engage famous singers, and it was largely due to his efforts that German opera was established on the American stage. After Abbey, Schonell and Germ changed the policy of the Metropolitan back to Italian opera Mr. Stanton remained there for one season as the representative of the stockholders. In 1891 he resigned that position to become secretary of the New York Life Insurance Company. Afterward he was for short periods secretary of the American Conservatory of Music, manager of the Grand Opera House, and treasurer of Madison Square Garden. Mr. Stanton went to London several years ago to fill a position in the business department of the *Full Mail Gazette*. He was in ill health at the time, and was soon obliged to retire from active life. His last years were spent in seeking health at various resorts in England and on the Continent. He was declared a bankrupt in 1897.

CUES.

Edwin Davis has written a new melodrama, *The Gathering Storm*; a new play, *The Lucky Stroke*, in which Joe Welch will star next season, and a dramatization of Harold McGrath's story, "A Puppet Crown."

Clay Clement has written a new comedy, *Upon My Honor*, that he means to produce in Chicago in the Spring.

Gladys Bond of the Florodora chorus, underwent an operation for appendicitis at St. Mark's Hospital in this city last week.

Ella Wilton was one of last week's grip victims, and her part in *A Royal Family* was played by Ethel Sanford.

Steve Brodie is said to be dying of consumption at San Antonio, Tex.

Emmanuel Friend, the well-known New York lawyer, is reported to have written a comic opera for early production.

Thomas Evans has closed his season with Miss Prather.

Ruth White, who has been playing Ruth in *The Burgomaster* at the Manhattan, was seen last week as Willie Van Astorbiit, in the same play.

W. J. Ferguson succeeded Willie Edouin in *Edouin* at the Casino last week.

A CAVALIER OF FRANCE DRAWS NEAR.

The Shipman Brothers' company, presenting Espey Williams' romantic play, *A Cavalier of France*, originally acted by Louis James, was played at the Lyric Theatre, Hoboken, last week. It is to be regretted that such a capital play, so excellently acted, should not be seen this season in New York. Louis James came with it once to Harlem, but real Manhattanites have never had a chance to see it, unless they went out of the beaten path and took to the woods or else the ferry.

There is no need to comment upon a play so thoroughly reviewed long ago, but it is pertinent to compliment the excellent production of the Messrs. Shipman and the work of their company. Through its correspondence columns the *Miner* has kept its readers informed of the Shipman enterprises and their uncommon successes in Canada and later in this country, but not until last week had one of their companies come within hailing distance of the metropolis. *A Cavalier of France* is put on in admirable fashion by the Shipmans, and the company is worthy of especial praise.

Joseph De Grasse in the lead was a finely spirited, graceful, effective hero, realizing perfectly the romantic cavalier and almost continually suggesting E. H. Sothern in his best romantic acting. Blanche Crozier was a completely charming heroine, playing with keen intelligence, sweet womanliness and fine skill. Her work was strong always in dainty simplicity, naturalness and fine dramatic power. Lawrence Fuart gave an admirable performance as Henry III of France, and Albert Reed offered a splendid picture of the hero's treacherous valet. These performances were all notable and other parts were well acted by John Rose, Fred. Hight, John Prince, Thomas McKaye, Lillian Frige and Ida May Parks.

THE PARISH PRIEST GETS A LETTER.

A letter arrived at the New York Post Office a few days ago, addressed as follows: "The Parish Priest, Bowery, New York."

The custodians of the mail promptly forwarded it to Daniel Sully. Mr. Sully read it and immediately forwarded it to a real parish priest, whose church is near the Bowery.

The letter was written by a distressed woman in Belfast, Ireland, named Mrs. Bridget McAuley, and it appealed to the priest to try to find some tidings of her husband, John McAuley, who was last heard of when he stopped at a hotel on the Bowery.

As Mr. Sully is not engaged in missionary work off the stage, he placed the letter in the proper hands, and poor Mrs. McAuley, who has several children to support, may obtain some information concerning her missing spouse.

ROCKWOOD'S FAMOUS PHOTOGRAPHS:

Three Dollars per Dozen; Eighteen Dollars for One Hundred. Broadway, 40th St. •

AN INTERESTING EXPERIMENT.

Wallace Munro and Percy Sage, managers of The Prisoner of Zenda and the Rupert of Bensau companies, tried a theatrical experiment in Omaha recently that proved most interesting, and was so successful that it will change their plans for next season materially. On the nights of Jan. 11 and 12 they presented *The Prisoner of Zenda* at Boyd's Theatre, and on the two nights following they presented, at the same playhouse, with their other company, headed by Howard Gould, the sequel, *Rupert of Bensau*. It is said that never before in the history of the stage had a play and its sequel been acted by two distinct companies, the one immediately following the other. The public took kindly to the innovation, and the audiences at the four performances were so unusually large that the managers have decided to carry out the idea continuously next season. Each of their companies will present the two plays alternately. Mr. Gould, at the head of one company, will be sent to the Pacific Coast for an autumn tour, and about the middle of the season will be brought to New York in a new play.

ARTHUR MAILLAND.

Arthur Mailland began at the bottom of the ladder as an extra with Henry Miller in *Hearts Ease* and was transferred to the original cast of *Never Again* to play several small bits. The next following season he joined the Murray Hill stock company with McKee Rankin to play small parts.

When Mr. Rankin organized a special cast of *East Lynne* he was engaged as stage-manager and under Rankin learned all the rudiments of the work. Then Mr. Mailland met Wilton Lackaye, who, upon beginning a starring tour in *Charles O'Malley*, engaged him to play the leading juvenile, with charge of the production. For the season of '98-'99 he signed with Robert Mantell for leading juveniles, and when Mr. Lackaye opened again in the latter part of the year, left Mr. Mantell to join him.

Last season he was with Mrs. Fiske in *Becky Sharp*, and last summer played leading business with the Frederick Bond stock company at Albany, N. Y., and through his work there secured his present important role in *The Christian*.

CECIL RALEIGH'S NEW MELODRAMAS.

Cecil Raleigh has completed the melodramas that he has been writing on an order from Jacob Litt. It is called *The Queen of Society*, and is in five with other Raleigh melodramas in largeness of scene and mechanical detail. Mr. Litt probably will not produce the play until next season, when it will be presented with a superior cast and elaborate mounting. An English production of *The Queen of Society* will be made this coming Spring, with Mrs. Raleigh in the title-role.



HENRY E. DIXEY

As Peter Stuyvesant in *The Burgomaster*.

TO CORRESPONDENTS.

Tuesday, Feb. 12, Lincoln's Birthday, will be a legal holiday, and it will be necessary to go to press earlier than usual on THE MIRROR to bear date of Feb. 16. Correspondents therefore are requested to mail their letters that in other circumstances would reach this office on Feb. 7 or 8 twenty-four hours earlier than usual.

IN OTHER CITIES.

SAN FRANCISCO.

Way Down East has taken a strong hold here; and, after two weeks' run it is still holding the attention of large audiences. Louis James and Kathryn Kidder 28-29.

The third week of Nell Gwynn at the Alcazar closes Jan. 29. This play has aroused considerable attention here. Florence Roberts as Nell has achieved eminent success. The co. gives excellent support, and the costumes and stage settings are appropriate. Sweet Lavender 29.

The Oliver Leslie Stock co. at the Grand established a record for attendance Jan. 21 in a masterly production of The Eugene Onegin. Joseph Kilmann as Bauler Protho, furnished a wonderfully strong and interesting characterization. Nina Morris was happily cast as Lady Clumby. Anna Sutherland gave a very sympathetic portrayal of Miss Jemima. Frederick Hartley played the part of George Lambert with spirit and tact. Leslie Moroso, as Sir Thomas Evergreen, managed a tipsy scene very cleverly. John Stepling was good in a comedy role. Much credit is also due Harry Keenan, T. J. McGraw, Walter Hitchcock, Fred Esmond, William Brewer, Zelma Covington, Margaret Smith, Ida Banning, Alice Carter, and Beatrice Ingram. The Moth and the Flame 21.

A Stranger in a Strange Land proved a very attractive bill at the Alcazar Jan. 19. William Friend and Frank Gorman led in the funniness. Beatrice Norman, Alice Wellington, Orlie De Lano, and Mary Anderson were also pleasing. The Star Bazaar 20-26. A Breezy Time was on at the California 13-19, and drew fair houses. It contains several good specialties, several comic songs, and lots of music. W. C. Woods, Harry Williams, George Martin, Victor Casmire, E. Bolmarter, Freda Florence, and Percy Owen played the foibles in good style. The event of the season will be the appearance of Mrs. Fiske 21.

Cinderella at the Thivoli will give place to The Fencing Master 21. Farris Hartman and Edward Webb will take the two main comedy parts as usual. Maud Williams will play Francesco, Thomas Gubis the fencing master, and Tom Greene the Duke.

The Two Orpheans was well played by the stock on the Grand Jan. 21-25. Pauline B. Courtney was the comedian and won their audience by her sympathetic work. Kitty Bellmore was a pleasing Comtoot. Howard Hart offered his usual good work as Chevalier de Mandibar. Ernest Howell made another hit as an old man. Clarence Arper, Stanley Ross, and Miron Leffingwell also deserve credit. Margaret Marshall enlivened probe in her character work. Maud Marshall was good in a small part. Herbert Russel 21-25.

DE GUY SIMPSON.

PITTSBURG.

The most noteworthy event in local theatres Jan. 21-25 was the appearance of Henrietta Crosman at the Avenue in Mistress Nell. During Miss Crosman's former Pittsburgh engagements as leading woman of the Avenue and Grand Opera House Stock co. she by painstaking endeavor and the intelligent employment of her natural endowments, acquired a reputation for capable stock work, and attained a degree of personal popularity such as few players enjoy. It was therefore with no little interest that her friends and admirers here noted her New York debut, and were awaiting her Pittsburgh appearance. Miss Nell's welcome she received on her opening night must have been gratifying indeed. The verdict of the audience has been that the play is one of unusual merit, and that the title-role is an admirable vehicle for displaying Miss Crosman's well known versatility.

Sidney Smith gave a dignified and forcible portrait of King Charles II. Adeline Ettington also a former leading woman of the Avenue Theatre Stock co., enacted the rôle of Louise Duchess of Portsmouth in an interesting manner. William Herbert continued a delightful bit of character work as Justice George Stein as Jack Hatt, and Charles H. Wells as Buckingham gave plausible characterizations and all the other parts were well taken. The scenic effects were appropriate and the costumes correct.

The Village Postmaster was the attraction at the Elgin 21-25. This play does not appeal strongly to the taste of the rank and file of the Elgin's patrons for the reason that they have a penchant for murders, diamond robberies, and outlaws. But notwithstanding this handicap there were enough parts of no particular importance of such a性质 that the audience was easily filled by frequent and hearty applause. Archie Boyd enacted the title-role effectively and was supported by a company of as Angela Bassett as Miranda, Hulme played the part with delicate grace and good taste. Frank E. Camp gave a manly and convincing portrayal of John Harmer. George D. Peck was a cool and cultivated villain. William S. Gill, Tom Murphy, and George Crossman contributed some to the title's creditable comedy. In addition, Stephen played Missy, cedar to the comical tenor. Louis Shillman brought down the house with his humorous impersonation in the singing of a song. Others deserving mention are Elsie Noshell, George Martin, George S. Fisher, Joseph E. Sargan, William R. Shindler, Jane Murphy, Florence De Luce, Lee Hobbs, Martin, Stella Elshar, and Helen M. Devitt. Hearts of Oak 22.

The Grand Opera House Stock co. presented Sowing the Wind 21-25. The play served to introduce Sarah Tracy, the new leading woman of the stock. She is a sister of the author of Sowing the Wind, and has been seen to better advantage than as Ruthie. William Beach has returned to the stock co. and took the part of the gentle villain in his usual admirable manner. Alice Gale made Bridget a very bushy character. Alice Butler as Henrietta, Mrs. Frostall, and Clara Hatchaway as Maud Frostall were excellent, and Dorothy Johnson as Mr. Warkell, Edward P. Land as Ned Ammons, Thomas W. Bass as Sir Richard Frostall, and Joseph Woodburn as Mr. Frostall were fully up to the requirements of their roles. Next week, Liberty Hall.

Elsie Fisher and Co. is at the Alvin 21-25. Next week, Ada Rohan.

The two hundred and seventy-third season of the Art Society was held in Carnegie Music Hall 21. Mrs. and Mrs. George Henshall of London appeared in some recitals.

The Pittsburgh Orchestra, Walter Husted, Director, made a concert tour 21-25 to New York, Washington, Baltimore, and Philadelphia, and an engagement to Pittsburgh, where the grand weekly concerts at Carnegie Music Hall 21-25 in which latter decisions Evans Williams was the soloist.

D. J. Stoffell was to have lectured in Carnegie Music Hall 21-25 on March 1, but on account of sudden illness his appearance was rendered impossible, and a concert was substituted. In a Persian Carpet was given by Peter C. Hall, soprano; Miss W. A. Lafferty, contralto; S. J. Barber, tenor; and David T. Moore, bass, with C. W. Reed as accompanist.

The Standard Opera co. will give an operatic concert in Carnegie Music Hall 21-25.

MILWAUKEE.

Business dropped off all the theatres during the week ending Jan. 19, but weather being the main cause, it is not surprising this case that the inevitable large attendance on Sunday afternoon at the Elgin on the successive days of the week 21-25 at the Elgin. The Heart of Man, which had to a full house. The play is sensible and well balanced, and the star was well cast. Frank C. Connor and Mabel Howard maintained the leading roles earnestly, and an excellent work was done by Ethelred C. Lewis, R. J. Murphy, and Herbert Postlethwaite. Walter Roberts, Sam Blodgett, Eddie Koenig, and Anna E. Evans also deserve favorable mention. Charles E. Hamlin 27-28.

The visit of Nell Gwynn used by the Thivoli as a grand tour, but does not give an interesting and instructive entertainment under the direction of Fredrick Hartley at the Thivoli 21-25. The house was filled to the brim by an unusually good audience, the success of the Elgin Theatre in the title rôle was ample, the leading audience and reader from all cities. Eva Gabor, Ethelred C. Lewis, Eddie Koenig, and Anna E. Evans also deserve favorable mention. Charles E. Hamlin 27-28.

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Blakemore, Charles, Switzerland, Aubrey Jones, Old Humphrey, and Carolyn Lee represented the principal characters successfully, and the balance of the cast was satisfactory. Bally and Wood's Show 27-28. Thomas's Orchestra played at the Alhambra 22, under the auspices of the Milwaukee Mannerhers. A large and select audience filled the pretty theatre, and the concert was one of the most enjoyable musical events of the season. The soloists were L. Kramer, and E. Hale, violins.

The Prince of China was seen at the Davidson 21, with the English School as the leading role. A large audience was present and displayed considerable enjoyment over the performance of the comic opera, which, though decidedly reminiscent of familiar compositions, is bright, pretty and engaging. J. C. Mison scored an artistic hit, second only to the star herself, and Mathilde Preville, Frederick Knights and Agnes Paul were admirable in their roles. Strauss Orchestra 25-27. James K. Hackett 27-28.

At the Faber Abschiff von Regensburg. Abe Gold, and Endlich, Albin, were successfully revived 20 before large and most appreciative audiences. The play was a drama, a drama by Walter and Stein, will be given 21. Winston Churchill gave his lecture entitled "The War As I Saw It" before a moderate sized but most attentive and enthusiastic audience 22. The lecture was a build and entirely impartial account of the doings in South Africa, and was rendered more interesting by the display of illuminated views. Elks Minstrels 24.

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AMERICA. *In Cuba.* Arizona 28. A Wise Woman 31. Alfred Holland (return) 2.

CHARLES. *BODGE OPERA HOUSE.* Charles G. Stevens, manager; Benedict's Quo Vadis pleased fair house Jan. 17. Daniel Sully in *The Parish Priest* 26; excellent performance; poor business. Hi Henry's Minstrels 22; good performance. S. R. O. Who is Who 25.

CHARLES SPRINGS. *THEATRE.* SARA Toga (Sherlock) Sisters, managers; Arizona Jan. 22 and 23; good house by crowded house. The Daisy Farm 26. *South Before the War* 4. *My Fair Wife* 22. Sporting Life 18. *A Wise Woman* 22. Sporting Life 18. *BROADWAY THEATRE* George L. Collier, manager; Duck.

CHARLES SPRINGS. *CITY OPERA HOUSE* (E. M. Gates, manager); South Before the War Jan. 17; fair co. and house. *Kilties* Band 18. *Light house* 26. *May Lewis in Madge Sully in The Parish Priest* 26; excellent performance; poor business. Hi Henry's Minstrels 22; good performance. S. R. O. Who is Who 25.

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CHARLES SPRINGS. *GRAND OPERA HOUSE* (William A. Kael, manager); Tommy Shearer co. opened to good business Jan. 21; excellent. Plays first half of week: *The Victorian Cross*, *The Romance of Korwan*, and *The Girl from Porto Rico*. Shearer's pictures 28.

CHARLES SPRINGS. *NEW OPERA HOUSE* (E. C. Game, manager); *Who is Who* Jan. 26; fair and satisfied house. Arizona 19; fair and pleased house. Humpty Dumpty 22; small and delighted audience. The Daisy Farm 22; *Light house* 26; fine performance. Eight Bells 23. *Minored* Holland 23.

CHARLES SPRINGS. *EMPIRE THEATRE* (J. A. Hansen, manager); Arizona 21; good business; satisfactory performance. Eight Bells 23; fair business; satisfactory performance. Fingman's 8. Holland 26. *The Power Behind the Throne* 29.

CHARLES SPRINGS. *OPERA HOUSE* (J. H. Sternberg, manager); Sporting Life Jan. 17; good house, pleasing performance. *The Christian* delighted a big audience 19. *Mistress Nell* 23; good house and performance. A Poor Relation 31.

CHARLES SPRINGS. *OPERA HOUSE* (E. V. DuBois, manager); George W. Wilson co. closed a week Jan. 19. *The Daisy Farm* 26. *ACADEMY OF MUSIC* (P. Carter, manager); Sixteen hundred people saw Dwight L. Elmendorf's picture machine 19.

CHARLES SPRINGS. *LYCEUM* (M. M. Gutstadt, manager); William Collier in *the Old quiet pleased* fair house Jan. 23. Captain Jinks of the House Minstrels 28. *At the White House Tavern* 9. *E. T. C. II. Shore Acres* 14. *Miss Hobbs* 16.

CHARLES SPRINGS. *OPERA HOUSE* (J. H. Havens, manager); *Laurel and Hardy* co. fair business Jan. 21-22. *Reign of Nero* 21. *Barbers of New York* 21. *His band's a Billionaire*—*Crusader's* Mine, and *Nell Gwynne* 21. *Poor Relation* 29.

CHARLES SPRINGS. *SMITH'S OPERA HOUSE* (J. K. Hardin, manager); Wilson open co. closed a successful week Jan. 19. *Mistress Nell* 23. *A Hot Time Reception* 28. *Al Reeves* co. 1. *A Poor Relation* 21. *Miss Le Moyne* 4. *Eight Bells* 8.

CHARLES SPRINGS. *GRAND OPERA HOUSE* (E. M. Starr, manager); *Eve and Lucifer* on Jan. 28. *Weber's Ten Nights in a Barroom* 16. *American Girls* 26.

CHARLES SPRINGS. *STEPHEN'S OPERA HOUSE* (Wadsworth and Gilmore, managers); *The Bowery After Dark* Jan. 16; good performance, full house. *Eishop*, hysterical, 21; performance good, fair business.

CHARLES SPRINGS. *GRAND OPERA HOUSE* (A. E. Cowell, manager); *Mistress Nell* Jan. 16; fine performance, fair house. *Who is Who* 22; fair house, unsatisfactory performance. *South Before the War* 31.

CHARLES SPRINGS. *TOWN HALL* (George Sheppard, chairman); *Nip and Tuck* Jan. 19; poor house and co. *South Before the War* 24. *Lost in Egypt* 25. *Diamond Brothers' Minstrels* 31.

CHARLES SPRINGS. *WASHINGTON STREET OPERA HOUSE* (M. D. Chase, manager); *Mistress Nell* Jan. 18; satisfactory performance and attendance. *Kilties* Band 21; excellent concert; good house. David Higgins 23.

CHARLES SPRINGS. *BUTTS OPERA HOUSE* (E. S. Newton, manager); *Sporting Life* drew a big house Jan. 18. *Wilson* open co. opened for a week 21 to full house. *Al Reeves* co. 2. *Eight Bells* 6.

CHARLES SPRINGS. *YATES LYCEUM* (E. E. Bell, manager); *Because She Loved Him* So Jan. 18. *Hi Henry's Minstrels* 19; good performance; large audience.

CHARLES SPRINGS. *OPERA HOUSE* (Charles S. Hubbard, manager); *South Before the War* pleased top-heavy house Jan. 18. *Diamond Brothers' Minstrels* 4.

CHARLES SPRINGS. *OPERA HOUSE* (E. E. Baker, manager); Benedict's Quo Vadis Jan. 22; good performance and business.

CHARLES SPRINGS. *CITIZENS' OPERA HOUSE* (H. T. Cowell, manager); *The Bowery After Dark* Jan. 19; pleased fair audience. *Stetson's* 1. *T. C. 6.*

CHARLES SPRINGS. *MEMORIAL THEATRE* (Ewart C. Ohman, manager); *Mistress Nell* Jan. 24. *A Hot Time Reception* 29. *Who is Who* 2. *Lost in Egypt* 9.

CHARLES SPRINGS. *ACADEMY OF MUSIC* (W. H. Smith, manager); *George Peartree*, manager; *The Gamekeeper* Jan. 29. *Tommy Shearer* co. 9.

CHARLES SPRINGS. *AUDIFFORD* (H. A. Cole, manager); *Music Box* Jan. 23; good house, pleased audience. Shore Acres 31.

CHARLES SPRINGS. *OPERA HOUSE* (P. M. Webster, manager); *A Poor Relation* Jan. 24. *The Evening of Pompeii* 30. *Mistress Nell* 5.

CHARLES SPRINGS. *HECKMAN OPERA HOUSE* (E. H. Heckman, manager); Duck.

CHARLES SPRINGS. *CLARK OPERA HOUSE* (E. R. Clark, manager); *Stetson's* 1. *T. C. 6.*

CHARLES SPRINGS. *OPERA HOUSE* (George and Fred, managers); *Duck*.

CHARLES SPRINGS. *THEATRE* (M. H. Farrell, manager); *Duck*.

CHARLES SPRINGS. *OPERA HOUSE* (Charles S. Hubbard, manager); *Empire Stock* co. 20.

CHARLES SPRINGS. *LACEY THEATRE* (M. Reis, manager); *May Irwin* Jan. 18. *Maudie Hallinan* 20.

CHARLES SPRINGS. *OPERA HOUSE* (J. K. Murdoch, manager); *The Bowery After Dark* Jan. 21. *S. R. O.*

CHARLES SPRINGS. *MUSIC HALL* (A. M. Andrews, manager); *Duck*.

NORTH CAROLINA.

CHARLOTTE. *ACADEMY* (H. H. S. Moore, manager); *Alfredo's Boys* Jan. 18; fair house, performance satisfactory. *Edmund Potwin* 19. *Franklin* 20. *Mistress Nell* 5.

CHARLOTTE. *CHARLOTTE OPERA HOUSE* (E. R. Heckman, manager); *Music Box* Jan. 18; good house, audience pleased.

CHARLOTTE. *OPERA HOUSE* (J. C. Green, manager); *King of the Orient* Jan. 29.

CHARLOTTE. *GRAND OPERA HOUSE* (J. D. Plummer, manager); *Sons' Band* Jan. 17; audience delighted; good business. *The Three Musketeers* 29.

NORTH DAKOTA.

GRAND OPERA. *OPERA HOUSE* (E. Walker, manager); *Brown's in Town* to fair business Jan. 18; good specimens. *The Eleventh Hour* 21. *Harry Corson* 23. *Frederick Warde* 29. *The Belle of New York* 26.

GRAND OPERA. *METROPOLITAN THEATRE* (E. Walker, manager); *Brown's in Town* Jan. 22. *The Eleventh Hour* 23. *Harry Corson* 23. *Frederick Warde* 1. *Eugene Blair* 7. *My Aunt's Nephew* 11.

GRAND OPERA. *OPERA HOUSE* (E. W. Beatty, manager); *Brown's in Town* Jan. 24. *Harry Corson* 23. *At the White Horse Tavern* 11. *The Bell Boy* 29.

GRAND OPERA. *OPERA HOUSE* (H. P. Smart, manager); *Brown's in Town* Jan. 18; excellent performance, good house. *Harry Corson* 23.

OHIO.

CHARLES SPRINGS. *VALENTINE THEATRE* (E. M. Bush, manager); *Porto Kikes*, business manager; William Gillette in *Sherlock Holmes* Jan. 21. *Fields' Minstrels* to packed house 22; performance up to the standard. *Lost River* 1. *2. Strauss Orchestra* 5. *THEATRE* (Frank Butt, manager); *The Great White*

Diamond to good business 17-19; play capably handled by a co. including Frank Hennig, John Martin, Harry West, Nettie Tashard, and Alice Gilmore. The *Daisy Farm* drew good houses 20-22; the play loses nothing by repetition. *BELT'S THEATRE* (Frank Butt, manager); Victoria Burlesques gave an average performance to good houses 17-19. *A Soldier of Empire*, a stirring melodrama admirably cast, to good business 20-22.

C. M. EDSON.

CHARLES SPRINGS. *MARKE SQUARE THEATRE* (Frank McAdams, manager); Hungarian Orchestra and Charles E. Grant, reader, packed the house Jan. 16 and had good house on a return date 19. *Peck's Bad Boy* 21; audience good house. James Devine, J. D. Cross, Bert Eaton, A. G. Taylor, Willard Belmont, Yetta Peters, Eddie Wells, Little White Violet, Johnson, and Annie White scored. *Dainty Farm* 22. *Butterflies* 22. *The Air Ship* 26. *A Black Sheep* 28.

ITEMS: Manager McAdams is in bed ill with the grip—Alice Lillard has returned to New York, after a few weeks' visit to her old home—Members of Peck's Bad Boy co. were entertained by Ed and Mollie Leon.

WILLIAM H. McGOWAN.

CHARLES SPRINGS. *THEATRE* (Lee M. Boda, general manager; G. C. Miller, business manager); Arizona to fair business Jan. 16; fine production; capable co. *PARK THEATRE* (Harry E. Felch, manager); Harry Williams' co. 17-19. *S. R. O.*; splendid first-class. *A Black Sheep* 21-23. *S. R. O.*; pleasing production. *A Run on the Bank* 4-6. *Billy and Woods* co. 7-9. *Through the Breakers* 11-13. *Billy and Woods* 14-16. *Tammany Tug* 18-20.

ITEMS: Manager McAdams is in bed ill with the grip—Alice Lillard has returned to New York, after a few weeks' visit to her old home—Members of Peck's Bad Boy co. were entertained by Ed and Mollie Leon.

J. W. WEIDNER.

CHARLES SPRINGS. *GRAND OPERA HOUSE* (E. Fultz, manager); Hungarian Gypsy Band Jan. 17; large audience; good performance. *The Span of Life* 18; good performance and attendance fair. *Local Minstrels* 22; good performance; large patronage. *Zaza* 20. *Sangtry Anthony* and *Maxine Butterfly* 1. *BLATZ'S OPERA HOUSE* (Charles E. Brunner, manager); Peck's Bad Boy 18. *It broke the house* 20; new show 21. *large audience pleased. Butterfly Extravaganza* 23; large audience satisfied. *The Air Ship* 25. ITEM: Robert Leland has replaced Charles Middleton in *The Span of Life*. Mr. Middleton goes with the Lyceum Stock co. Atlanta.

CHARLES SPRINGS. *CITY OPERA HOUSE* (E. Fultz, manager); *Al Reeves* co. Jan. 17; delighted a full house. *Under the Red Robe* 18. *Red Robe* 19; opened to capacity in *Knobs of Tennessee*. *A lively Time* 20. *Barbados* 21; *Madame's* 22; *Knobs of Tennessee* 23; *Red Robe* 24; *Red Robe* 25; *Red Robe* 26; *Red Robe* 27; *Red Robe* 28; *Red Robe* 29; *Red Robe* 30; *Red Robe* 31.

CHARLES SPRINGS. *GRAND OPERA HOUSE* (Lee M. Boda, general manager); *The Span of Life* Jan. 16; good audience. *Local Minstrels* 22; good performance; large patronage. *Zaza* 20. *Sangtry Anthony* and *Maxine Butterfly* 1. *BLATZ'S OPERA HOUSE* (Charles E. Brunner, manager); Peck's Bad Boy 18. *It broke the house* 20; new show 21. *large audience pleased. Butterfly Extravaganza* 23; *large audience satisfied. The Air Ship* 25. ITEM: Robert Leland has replaced Charles Middleton in *The Span of Life*. Mr. Middleton goes with the Lyceum Stock co. Atlanta.

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viously visited our shores. Miss Mayme Gehrue is a pretty Kentucky girl and one of the smartest dancers I have ever seen. Her particular vogue is the grotesque negro dance, which is locally known as the "cakewalk," and which requires remarkable agility to render with effect. Miss Gehrue is a born dancer, being self-taught, and her efforts to please have received the fullest recognition from the

persons of the Shaftesbury Theatre, London, Eng. Sketches.

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Feb. 9-8:30 A. M.

Feb. 16-8:30 A. M.

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TELEGRAPHIC NEWS

CHICAGO.

A Great Variety of Entertainment—News of the Lakeside City—Gossip.

(Special to The Mirror.)

CHICAGO, Jan. 28.

With Miss Bernhardt, M. Coquelin, Mr. Mansfield and Mr. Drew, at prices ranging from \$4 down to 50 cents, and with Ezra Kendall as low as 10 cents, our playgoers are finding no fault. That tariff of \$4 for the best seats has hurt the Bernhardt-Coquelin engagement at the Illinois to some extent, but it is likely that there will be no money lost, in spite of the vacant seats. This is the second and final week of the engagement and to-night *Cyrano de Bergerac* is given. It will be repeated to-morrow and Wednesday evenings and at the Wednesday matinee. One performance of *La Tosca* will be given Thursday evening, and the rest of the week will be devoted to *Camille*. Then comes Alice Nielsen in *The Fortune Teller* and *The Singing Girl*.

Richard Mansfield began his third week at the Grand Opera House to-night and King Henry V is still the bill. It is likely that the Shakespeare play will run through next week, after which he will give over his last week to his repertoire. Henrietta Crosman will follow in *Mistress Neil*.

The annual ladies' dinner of the Forty Club will be held at the Wellington Hotel to-morrow afternoon. Among the club guests who have accepted are John Drew, Frank Morgan, W. N. Griffiths, Joseph E. Whiting, Maude Lillian Herri, Gertrude Quimby, Grace Keats, Josephine Knapp, John McGinn, Frank Lester and Amy Leslie.

John Drew's own personal popularity, which has always made a record in Chicago, has drawn large audiences to Powers, for the dramatization of Richard Carvel itself has not met with a great amount of favor. Mr. Drew has such a hold upon the Chicago playgoers, in spite of Richard Carvel and the John Drew 5-cent cigar, that they would go to see him for himself alone even if he recited "Curfew Must Not Ring To-night." Mrs. Carter appears next week in *Zaza*.

Arthur Byron is doing a dignified limp in Richard Carvel as the result of a poisoned foot, but he still lives in local memory as the only soldier in Arizona who looked like a Remington soldier. All others are imitations.

After a bewilderling and successful week of *Le Voyage en Suisse* at McVicker's, Manager Litt announces the positive farewell of Shenandoah, which opened to a great house last night. Blanche Walsh will follow in *More Than Queen*.

Ed. J. Connally sends me a "pipe dream" from far-off California in the shape of a Chinese calendar memento from *The Belle of New York* that is one of the best ever.

The Victoria Amusement company, composed of old Chicagoans, have leased the old Star Theatre, formerly Jacobs', on the North Side, and will reopen the house about Feb. 15 with a stock company. A new play will be given weekly, with vaudeville between the acts, following the successful Hopkins' policy. The house will be called the Victoria.

After a successful week of *Cyrano de Bergerac*, the Dearborn stock put on *Sweet Lavender* yesterday.

John Drew gave a luncheon for M. Coquelin at the Auditorium Annex last Thursday.

The Heart of Maryland is the bill this week at the Great Northern and will be followed by Brown's in Town.

Thomas M. Reilly, ahead of a Dennis Thompson company, writes me that when he went up to pay his bill in the hotel at Selma, Ala., he was overcharged and he told the clerk he had been given a rate by the proprietor as agent of The Old Homestead. "What is that?" asked the clerk: "a sewing machine?" What is the local in small towns, anyway? Reilly missed the local and was in town all day.

For Her Sake follows The Great White Diamond at Alhambra this week, and the latter play goes over to the Academy of Music.

Melbourne Macdowell has "made good" in the Sardou-vaudville sandwich up at Hopkins', and Chepauer is on for another week. Next week La Tosca will be revived, and Lillian Morrison, who has been ill, will return to the cast.

Keith, Proctor, Kohl and all of the vaudville magnates were in session here last week, but they were "under cover" and the work of their secret sessions was not given out for publication. They will meet again in New York on March 6.

The tuneful opera, *The Chimes of Normandy*, allied the Studebaker all last week, and to-night the Castle Square company gave *The Isle of Champagne*, Frank Morgan making a hit in the old Seabrook part. Next week The Queen's Lace Handkerchief will be revived.

This will be quite a week with us for music. To-night Edouard Strauss and his Vienna orchestra are at Central Music Hall and will give another concert there to-morrow night; Mrs. Fannie Bloomfield Zeisler, the pianist, will be the soloist at the Auditorium. Thomas concert next Friday and Saturday, and Ossip Gabrilowitsch will give two piano recitals at Central Music Hall, Thursday and Saturday.

A correspondent from Texas sends me some names for the sonnette album, among them: Ellis Birdsong (twittener); Vera Gee (Goon); Gail May (Call me early, mother dear); Willie Flowers (from the conservatory); Nellie Monk (from the menagerie); Mary Dove Gregg (from the aviary), and Lady Green (also ran).

The King of the Opium Ring comes to the Alhambra next week, and Tennessee's Partner is the underling over at the Criterion.

This week's bill at the Bijou is Tennessee's Partner, and the card at the Criterion is The Denver Express.

Next Friday afternoon M. Coquelin will address the students of the University of Chicago in Kent Theatre, on the campus, and on Thursday afternoon Miss Bernhardt will be given a reception by Mrs. Fernando Jones.

Charles Dickson has been here, also David Conner, of his company.

Jim Love writes me from Frisco that he has returned from his jaunt to Australia and South Africa, and is preparing for a run over to Vladivostok, Siberia, China and Japan. In the master of Kangaroo Jumps James is a wonder.

"BET" HALL.

BOSTON.

The Week's Bills—Benefit for Frank David's Family—News Notes.

(Special to The Mirror.)

BOSTON, Jan. 28.

John Hare's coming to town was the one striking dramatic event of interest to-night, and so it was at the Hollis to see The Gay Lord. Mr. Hare had an enthusiastic welcome, and after the great third act Irene Vanbrugh truly shared in the honors with him. Being a good Englishman, Mr. Hare naturally wishes to pay respect to the memory of the Queen, and a heavy-bordered sun-umbrella in the foyer tells the public that the house will be closed on the day of the funeral, and that there will be no morning performances.

The Royal Lilliputians are at the Park this week, with Frank Lloyd at the head of the cast of *The Merry Tramp*. The entertainment made a hit from the start. Flossie Lee was *lucky* what the result of Tom Henry's song was here for the first time in two years.

The Ticket of Leave Man is revived by the Castle Square Stock, with some very successfully omitted characters restored. William Lorraine played May Edwards with a charm that deserved Annie Clarke's old time work in the character, and John Craig was good as Biscuit. Charles Mackay made a capital Hawshaw, and Kenealy Ryan, who joined the company for the production, had a rousing welcome as Mrs. Willoughby.

A Female Drummer returns to the Grand Opera House this week, and George Rielands is one of

the favorites. The title-role is now played by Nellie O'Neill.

N. S. Wood has one week more of his engagement with the stock at the Bowdoin Square, and the change of play brings him in *The Wife of New York*, which he has already played here with success. Next week, *The Queen of Chinatown* will be given.

Way Down East still continues to do well at the Tremont, but some one ought to mob the man who wrote this comic advertisement: "Why is the Tremont Theatre the tallest building in Boston? Because there you can see 'Way Down East!'" The play is given with special effectiveness, and Phoebe Davies is as artistic as ever.

Bunton's Superba is in its last week at the Boston, taking one-half of the time that had been booked by the late lamented Savage-Gran Opera Company. The other week will be filled by Sporting Life, which made such a hit at this house last year, when Eliza Proctor girls headed the cast.

Sam Toy still keeps on at the Museum. Carolyn Gordon is doing splendidly in Minnie Ashby's place. This is the last fortnight.

Bonnie is in its seventh week at the Colonial. The Grand has a novelty in *Sins of a Night*, given for the first time in Boston, with Severin de Deyn and Mildred Hyland leading the cast.

Boston bids fair to have enough Sunday concerts. The Elks opened a series at the Tremont, Maurice Barrymore coming on to be an initial attraction. The Red Cross Bureau is now a regular entertainment at the Boston, and I hear that the Boston Music Hall may enter the Sunday field.

Milady and the Musketeer is in its last fortnight at the Columbia, and has received new impetus from the coming of Charles J. Ross.

There are indications of the new Bell Gwynne war in Boston. Henrietta Crosman's advent at the Tremont is being already paragraphed, but Ada Rehan will be here first, taking the time of Self and Lady, which goes to the Park.

Gertrude Bennett, who made one of the successes of *The Choir Invisible*, will return to Boston next week to play in Mrs. E. G. Sutherland's *At the Barricade* for the Woman's Charity Club benefit.

The widow and family of the late Frank David will have a benefit at the Columbia to-morrow afternoon. The performance will begin at noon, and representatives from every house in town have volunteered.

Joseph Grismer was in town last week, having just returned from a trip to San Francisco.

Julian Magnus and Channing Pollock were entertained at the dinner of the Newspaper Club at Hotel Munsell last week.

John J. McNally will write a new play for the Rogers Brothers next season, and Ben Teal has been in town to consult with him in regard to it.

Things are booming for the Bank Officers' Theatricals. The financiers had a smasher last week, and glowing things were said of Miss Simplicity, R. A. Barnet's new extravaganza, to be played at the Tremont.

Sherman Wade has joined the company at the Columbia.

Coquelin is going to lecture on *Don Juan* before the Harvard students when he comes here in April. The address will be given in Sander's Theatre.

About sixty personal friends of Roland B. Robbins, treasurer at the Castle Square, gave him a complimentary dinner at the Quincy House last week. Frederick A. McKenzie presided and Lindsay Morrison, one of the favorites of the stock, sang songs and told stories to delight all.

Maud Banks is at her home at Waltham, where her mother, widow of General N. P. Banks, is seriously ill.

Violet Holls of Milady and the Musketeer, desires that she is going to marry a Baltimore millionaire and go to Europe to study for grand opera.

Mr. and Mrs. R. F. Keith are to sail for Europe early in the Spring, while Mr. Keith goes to London to overlook the plans for a new theatre on Oxford Street.

The *Herald* ought to be a favorite with the White Rats. This is what it said last week: "The White Rats of America hasn't the sound of brotherly love, but the society is credited with being the quintessence of all that's generous and good in the dramatic profession. Get into it as quick as ever you can, stars and starresses!"

The Irving Place Theatre company from New York came to Boston last week and played Minna Van Barnheim at Sander's Theatre, Cambridge, under auspices of the Deutsche Verein of Harvard. It made a great success.

I wondered what had become of James Jay Brady, but I did not wonder longer after I read this in an exchange last week: "When Advance Agent Brady struck town he was the proud possessor of a high hat, presented to him for selling the most tickets at a church fair. He would be wearing it yet, but an amateur sleight-of-hand performer used it to construct an omelet in, and the hat is now undergoing repairs." I knew he could work a circus, but a church fair was a novelty for him. I thought.

JAY HENRY.

ST. LOUIS.

The Theatrical Men—Activity in Music Circles—Player Gossip.

(Special to The Mirror.)

ST. LOUIS, Jan. 28.

Lost River, the Olympic attraction last week, was as weird a melodrama as "Billy" Garen has ever offered his Havlin patrons, and consequently the houses throughout the week were top-heavy. Mary Sanders, William Courtleigh, and P. A. Anderson had the leading roles and they handled them very well. This evening Self and Lady opened to a big house, as it was a benefit to Budd Muntz, the popular treasurer of the Olympic. The company includes E. M. Holmgren, Fritz Williams, Isabel Irving, Nellie Bothner, Arnold Daly, James Kearney, Maggie Holloway Fisher, Jay Wilson, Marie Dickerson, May Lambert, T. R. Eddinger, and May Guyler. Rogers Brothers 4.

Elise Ebsler did a remarkably poor business at the Century with Barbara Fritsch, and there is hardly a question of a doubt but that Manager Short's Olive Street house never had as bad a week since its opening. The play was coldly received. Sunday evening Blanche Walsh presented More than Queen to only a fair house. The production is hardly so elaborate as when presented by Julia Arthur at the Olympic two seasons ago, and the supporting company also falls short. Next Sunday, The Princess Chic.

The one distinct feature of the operatic week of the Castle Square company at Music Hall was the local debut of Estelle Elsworth, of Boston, who came to St. Louis unheralded and unknown. She stepped upon Music Hall stage on Monday evening last, sang a few bars of the Lucia score, including all the notes just as Ponchielli wrote them, and before the act was half over there was a kind of racket sweeping through the place such as only a St. Louis audience can make, once it feels convinced that something quite out of the ordinary is really happening. Miss Elsworth has a high, flexible voice of singing sweetness and carrying power, faultless enunciation, and a truth to pitch. She made the first real hit of the season in Mr. Savage's "opera factory." Miro Palomella repeated his success of last season as Edgar. Joseph P. Sheehan, who has such a strong following in St. Louis, was rather disappointing as Edgar. William Mertens and Harry Luckstone did well as Henry Ashton. Adelaide Norwood, that wonderfully versatile young woman, and who is certainly one of Mr. Savage's great treasures, while not in sympathy with the part of Lucy, yet did astonishingly well with it.

This week Romeo and Juliet with the following cast: Romeo, Joseph F. Sheehan, Miro Palomella; Mercutio, W. Paul; Prince, Francis J. Boyle; Capulet, William Mertens; Tybalt, Clinton Elder; Friar, William H. Clarke; Giselle, James F. Coombs; Benvolio, Herman Barnes; Juliet, Adelaide Norwood; Josephine, Ludwig Stephan; Francis Graham; Gertrude, Edna Harrington. Next week, Patience.

Dumont's Minstrels at the Eleventh Street Opera House have a new roving burlesque, titled *Teddy Roosevelt, the Bear Hunter*. This is the last week of William Henry Rice. Business to

Breakers. Next week, The Royal Lilliputians.

Patronage at the Standard is improving. The stock company this week gives a pleasing performance of Uncle Tom's Cabin. Next week, The Black Flag.

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THE DEATH OF GIUSEPPE VERDI.



Photo by Bisque, Paris.

Giuseppe Fortunato François Verdi died in Milan, Italy, on Jan. 27. An apoplectic fit that occurred on Jan. 21 resulted in paralysis of the right side, and death came after four days of wavering. Life being sustained thus long only by repeated inhalations of oxygen. The death of his wife, in November, 1890, had been a shock that nearly killed him, and he had never fully recovered from the blow.

He was born at Le Roncole, near Busseto, in the Grand Duchy of Parma, Italy, on Oct. 10, 1813. His father, Carlo Verdi, and his mother, Louise Utini, kept a little inn at Le Roncole, and as the profits of the tiny establishment were hardly sufficient to maintain the family, they added to their income by selling groceries, liquors, and tobacco. The young Giuseppe Verdi betrayed musical talent in childhood, and it is on record that he was receiving instruction in the playing of the spinet as long ago as 1821. When eleven years of age he was apprenticed to the organist at the Busseto church, a good master and a wise friend, who early realized the extraordinary promise of his pupil, and secured the patronage of Antonio Barrezi, an affluent victualler of Busseto. Taking Verdi into his own home, Barrezi gave to him every musical advantage that Busseto afforded, and later sent him to Milan to continue his studies. And then, a few years later, in 1835, the philanthropic Barrezi further proved his confidence in the young musician by giving to him the hand of his daughter, Margherita, in marriage. At this time Verdi, who had just returned to Busseto as a teacher, had an annual salary of 300 lire.

Soon after his wedding Verdi went again to Milan and applied for admission to the local conservatory of music where, upon examination in piano playing and composition, he was rejected by the director. This director was afterward roundly censured for his lack of discrimination, but it is probable that, in his perhaps pardonable inability to foresee the greatness of Verdi, he did the world an immense and inestimable service, for the rules and tenets of a conservatory of music, like the stereotype teachings of any other school, might have hampered measurably the genius that was to put forth such a marvelous wealth of melody. Verdi was not a whiz dismayed by the conservatory rejection and continued his studies under a private tutor, Lavigna by name, who in a short time brought him to Milan a fugue composed upon a theme that had completely baffled no less than twenty-eight of the conservatory's accepted pupils.

Then Verdi added to his rapidly growing reputation by successfully conducting in Milan a performance of Haydn's. The creation, by the local philharmonic society, being suddenly called upon in the absence of the regular conductor. So pronounced was his triumph in this difficult task that the oratorio was repeated, and then the Vieiro, hearing of the achievement, requested another performance at his palace with Verdi as conductor. Influential persons became interested in the young musician, and he promptly composed his first opera, *Oberto di San Bonito*, produced at La Scala, Milan, in November, 1839. This production was more than ordinarily successful, and Director Merelli, of La Scala and of the Vienna Imperial Opera, ordered from Verdi three operas to be ready within two years. Soon after the acceptance of this offer Merelli became suddenly in need of an opera house and appealed to Verdi to write one. Several sets of words were submitted to Verdi, none of which he liked, but in the necessity of haste he chose that which, as he said, seemed the least bad, and composed *Un Giorno di Regno*.

This composition was accomplished under circumstances most tragic. Verdi, then living in Milan with his young wife and their two children, was in abject poverty, not having even the money to pay rent for their abode. His little son was taken ill and died, his daughter soon followed to the grave, and then his wife, seized by brain fever, and utterly overcome by the seeming hopelessness of their plight, expired in June, 1840, after a most valiant fight for life. And amid all this anguish, Verdi, to keep to his contract, was compelled to compose a comic opera, *Un Giorno di Regno*, failed, and no wonder. Verdi, completely prostrated by this misfortune heaped upon all the others, resolved never again to compose, and even sought to persuade Merelli to release him from their agreement. But Merelli regarded this appeal as the plaint of a captions child and would listen to no talk of breaking the contract. He practically forced Verdi to write music for a libretto by Solera and the opera, *Nabucco*, which result was successfully produced on March 9, 1842.

I Lombardi followed on Feb. 11, 1843, also at La Scala, was received with great favor and a triumph of immense and lasting proportions was scored by Ernani, produced at the Fenice, Venice, on March 9, 1844. The librettist of Ernani was Francesco Maria Piave, who, upon casual introduction to Verdi, became such a favorite with him and such a sympathetic collaborator that he continued to supply other works for Verdi's musical inspiration until, finally, he went mad, and then Verdi provided a pension for his maintenance. I Due Foscari and Giovanna d'Arco made moderate successes about this time, and Alzira was presented at the San Carlo Theatre, Naples, on Aug. 12, 1845. This and its successor, *Attila*, sung first at the Fenice, Venice, on March 17, 1846, was received only fairly well. Macbeth was produced at La Fenice, Florence, on March 14, 1847, with great success, but I Masnadieri, produced in London on July 22, 1847; Il Corsaro, heard at the Grand Theatre, Trieste, on Oct. 25, 1848, and La Battaglia di Legnano, presented in Rome in January, 1849, failed to please. Louisa Miller, put on at San Carlo, Naples, on Dec. 8, 1849, was successful, and Stiffelio, heard at the Grand Theatre, Trieste, on Nov. 16, 1850, was quite the reverse.

Then began the epoch of the composer's great successes. Rigoletto was presented at the Fenice, Venice, on March 11, 1851, with overwhelming favor, and still more was the commendation won by Il Trovatore, sung first at the Apollo Theatre, Rome, on Jan. 19, 1853. La Traviata was shown at the Fenice, Venice, on March 6, 1853, and its success satisfied Verdi in resting for four years. Then Les Vêpres

Siciliennes was triumphantly produced at the Paris Opera and Simon Boccanegra failed at the Fenice, Venice. Un Ballo in Maschera met with favor in Naples on Feb. 17, 1859; La Forza del Destino was not well liked at the Imperial Theatre, St. Petersburg, on Nov. 10, 1862, and Don Carlos, done at the Paris Opera on March 11, 1867, ran for forty-three times.

Aida was sung first at the Italian Theatre, Cairo, on Dec. 24, 1871, after a year's delay, owing to the fact that certain elaborate scenery and properties were made for it in Paris and were locked up in that city when it was besieged. The success of Aida, for the score of which Verdi received \$20,000, was complete and instantaneous, and the composer rested on his laurels for a long time and made no new production until Feb. 6, 1887, when Othello was successfully presented at La Scala, Milan, where also, in February, 1889, Verdi's last opera, Falstaff, was heard. At various times Verdi had composed many numbers of sacred music, and in all had shown a breadth of genius, a wide facility that was nothing short of marvelous. In every vein of composition he was at home, and in all lines of the art of music he was an absolute master.

Verdi's second wife was Giuseppina Strepponi, who originated a part in his opera, Nabucco, and whom he married a few years after its production. In 1890 the late King Humbert conferred upon Verdi the highest Italian decoration, the Order of the Annunziata.

The funeral services, to be held on Wednesday in Milan, will be very simple, and in accordance with the wishes of the dead composer there will be no music. The interment will be in the Chapel of the Béatitudes for Indigent Musicians, established by Verdi. From the King and Queen of Italy and from all over the world messages of condolence have been received, and the Italian Senate adopted eulogistic resolutions, ordaining that a marble bust of the composer shall be placed in the Senate Chamber in Rome. La Scala, Milan, will remain closed until after the funeral.

Verdi's will provides many legacies for his friends. His estate is said to be worth \$2,000,000, one his artistic treasures alone being valued at nearly \$800,000.

CINCINNATI GRAND OPERA HOUSE BURNED.

The Grand Opera House, Cincinnati, was totally burned last Tuesday evening, entailing a loss to the property of about \$200,000, partly covered by insurance, and a loss of about \$10,000 to E. H. Sothern, who, with Mrs. Sothern (Virginia Hamer), and their company, was playing Hamlet at the theatre. The fire, believed to have started in the poster room, was first discovered while Mr. Sothern was on the stage in the second scene of the first act of the play. Smoke came up from a register in the parquet floor, and was soon followed by a jet of flame.

Realizing the situation instantly, Mr. Sothern forsook the character of Hamlet, and, stepping to the footlights, begged his audience to be calm and to make their way out with haste and order. House attaches assisted in quieting the people and every one escaped from the building, many being assisted to safety by Mr. Sothern and his associates, who helped them to climb upon the stage and enabled them to get out at the stage-door.

When all the audience were safe, Mr. Sothern hastened to find his wife and to take her to their hotel. The players were the last to leave the theatre, nearly all in their costumes, leaving behind street clothes, jewelry and all else that was in the dressing rooms. Adelaide Keim was compelled to jump from a window, but suffered only a few scratches by broken glass.

At first it was feared that Mr. Sothern must close his tour, at least temporarily, but arrangements were hastily made for his re-appearance at the Cincinnati Music Hall on Thursday night. Here he played Friday night too, and Saturday afternoon. Plans have been perfected also whereby attractions booked at the burned theatre will play at the Walnut Street Theatre during the rest of the season, and bookings at the latter house have been canceled.

The fire spread with great rapidity, and before it was checked by the firemen had consumed neighboring property valued at nearly \$500,000. The Grand Opera House, Cincinnati, was managed by Rainforth and Havin, and had been first opened on Sept. 7, 1874, when oddly enough, the bill was Hamlet. Mr. and Mrs. E. L. Davenport heading the company. Charles A. Morgan, of A Brass Monkey, has sent to THE MIRROR a programme of the opening night, when the cast was as follows: Hamlet, E. L. Davenport; Queen, Mrs. E. L. Davenport; Ghost, E. L. Dalton; Claudius, T. V. Melton; Polonius, J. W. Hague; Laertes, M. McNeil; Horatio, B. Smith; Rosenkrantz, C. W. Vance; Guildenstern, J. Dowling; Ophelia, Louisa Lyle; Marcellus, W. Paul; Horatio, J. Williams; Francisco, F. Mosely; First Actor, H. C. Strong; Second Actor, J. Jaquett; First Gravedigger, R. Graham; Second Gravedigger, L. Vinton; Ophelia, Mary Davenport; Actress, Jennie Mitchell. The theatre will be rebuilt at once.

The succession of ill fortune that has pursued Mr. Sothern this season, his long incapacity through a sword wound received in the duel in Hamlet, his loss of a week in St. Louis because of illness, and now this theatre fire, has been the subject of general comment. But the actor is not dismayed and is confident that the inevitable three having come and gone there will be no further ill luck. Mr. and Mrs. Sothern were deluged with messages of sympathy and offers of scenery and properties, and in reply to these Mr. Sothern sent to his manager, Daniel Frohman, the following telegram:

It is possible, express through press my thanks and those of Mrs. Sothern to the great number of people who sent in offers of assistance and sympathy. It would take me a week to reply to them all. One philosophical friend soothingly declares that such disasters as we have met with this year are "merely milestones on the path to glory," while another assures me that "ill luck is the name applied by the ignorant to matters beyond their comprehension—two plagues which should dissipate the conviction that fortune is frowning upon us. We are all well and happy. Escape from fatigues makes less quite insignificant.

TORONTO GRAND IN STAR CIRCUIT.

The Grand Opera House, Toronto, Ont., was leased last week by A. J. Small, manager of the Toronto Opera House, and E. P. Star, who controls the Star circuit of popular price theatres. The new leases will take charge next season. The Grand Opera House is the principal theatre in Toronto, and is now managed by O. B. Shepard and controlled by the Theatrical Trust. For next season the high-priced trust attractions that have heretofore played at the Grand are being booked at the Princess Theatre, that has been opened as a stock company house for several years.

Mr. Star, when seen at his office in this city, confirmed the story of the lease of the Grand, and stated that he and Mr. Small would spend several thousand dollars this summer in making improvements in the theatre. Questioned as to the policy of the house, Mr. Star said:

"We intend to keep the grade of attractions at the Grand as high as possible, but the theatre will not be a high-priced house. It will be conducted like the other houses in my circuit, as a popular price family theatre. The Toronto Opera House, which Mr. Small will continue to manage, probably will be devoted to melodrama, while the attractions at the Grand will be of varying nature.

"The policy of entering to the family, or middle-class patronage," continued Mr. Star, "I have found to be a most profitable one. All my theatres play to a steady, large business. The houses are all handsomely equipped and carefully managed. The circuit covers the principal cities of the Middle West as far as St. Louis. We are now entering the East, having secured recently a theatre in Washington, and next season will have a new house in New York at Fifty-ninth Street and Eighth Avenue. The plans for this house are about completed, and work will be begun shortly. J. B. McElroy and Sons are the architects of the interior, while the exterior has been designed by John Dunbar, the architect of Grant's Tomb."

THE NEW YORK DRAMATIC MIRROR

ACTORS' CHURCH ALLIANCE NEWS.

The New York Chapter of the Alliance held its eighth annual reception at the Parish House of the Church of Zion and St. Timothy, last Thursday afternoon. It had been hoped that Bishop Potter, president of the Alliance, and E. S. Willard would be present, but Bishop Potter had been called out of town, and Mr. Willard was unable to attend, as the memorial meeting over the death of Queen Victoria, given under the auspices of the British Consul, occurred on the same afternoon, and as a representative Englishman, it was his duty to be present. Mr. Willard sent his sincere regrets to the Alliance. The Rev. Henry Lubeck, rector of the church, presided at the reception, and made the opening address of welcome. The Rev. Walter E. Bentley, general secretary of the Alliance, made his report. The Rev. F. J. May Moran then offered the following resolution, that was adopted unanimously:

Resolved, That the members of the Actors' Church of America, assembled in the Parish House of the Church of Zion and St. Timothy, desire to express their deep sympathy to His Royal and Imperial Majesty Edward VII, the Queen Consort, the Royal Family and the whole British Nation in the irreparable loss that has fallen upon them in the death of the beloved Queen, especially in kindred person and admirer of the dramatic art, and be it further

Resolved, That the Actors' Church Alliance consisting of a large number of American citizens and British subjects, and in close affiliation with the Actors' Church Union of England, trust that the forwarding of this resolution to the meeting to be held this day under the presidency of Sir Percy Sanderson, K.C.M.G., His Britannic Majesty's Consul, will be considered an intrusion and it is hereby respectfully and cordially declined.

The programme that followed consisted of whistling by Louise Truett, songs by Sydney Lane, of Floroboro; Fielding Rosalie, Elizabeth Northrup, and James Wesley White; recitations by Greenville Kiesler and "Aunt" Louisa Edridge, and solo solos by Knecht Pieczonka Walker. There were a large number of professional and non-professional members present, and the programme was greatly enjoyed. At its conclusion tea was served.

The Rev. Walter E. Bentley, general secretary spoke by special invitation at the dinner given last Friday evening by the Men's Club of St. Paul's Church, Malden, Mass., on "What the Church Owes to the Theatre." There was a very large gathering, and great interest was manifested.

On Sunday morning Mr. Bentley preached to a crowded congregation in St. Stephen's Church, Boston, on "The Education and Destiny of Life." Many professionals were present, and Lindsay Morrison, of the Castle Square Stock company, took part in the service, and sang in the vested choir. The Revs. Fathers Torbert and Talbot, chaplains, conducted the service. In the afternoon Mr. Bentley preached to the local chapter of the Alliance in Emmanuel Church, Back Bay, on "The Mutual Relations of the Church and the Theatre." The Rev. Leighton Parks, D.D., rector, and the Rev. H. M. Torbert, chaplain, conducted the service. The great church, the second largest in Boston, was crowded, and many remained after the service to learn more about the aims and purpose of the organization. Circulars giving reasons why church members should join the Alliance were distributed. In the evening another large congregation greeted Mr. Bentley in St. John's Church, Lawrence, Mass., when he voiced "The Church's Message to the Modern Theatre." The Rev. Henry Wood, rector, conducted the service. Yesterday morning the Boston chapter of the Alliance met for the purpose of organization in the parish house of St. Stephen's Church. A constitution was adopted, officers were elected, and work was planned for the ensuing year. The regular monthly meeting of the council of the Alliance will be held next Friday afternoon at four o'clock in the Berkeley Lyceum. Mr. Bentley left yesterday to call on chaplains at Springfield and Taunton, Mass., and Providence. E. I.

The programme that followed consisted of whistling by Louise Truett, songs by Sydney Lane, of Floroboro; Fielding Rosalie, Elizabeth Northrup, and James Wesley White; recitations by Greenville Kiesler and "Aunt" Louisa Edridge, and solo solos by Knecht Pieczonka Walker. There were a large number of professional and non-professional members present, and the programme was greatly enjoyed. At its conclusion tea was served.

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The favorite old fairy tale was set forth with many embellishments, such as songs, dances and tableaux, in the presentation, and to an admirer of precious talent it must have been most interesting and enjoyable. The scenery and accessories were suitable, but there were many slips in the management of the same, and the light effects, though at times brilliant, were lamentably uncertain in their coming and going. The children acted as well as could be expected considering their years, and the specialties were all very well performed.

Miss Belle Eue, an atom of a girl, made a huge success in the title role. Her aplomb was marvelous. She recited the quaint lines with surprising intelligence and sang her several songs in a wonderfully telling fashion. When singing her darkly songs she imitated May Irwin's genial style, and for the moment she seemed a perfect miniature of that popular actress. Clair Stuart sang a number of solos very successfully. Katherine La Fountain danced gracefully, as did also the Burt Sisters, and William Spitz aged about ten—made a hit in his performances upon the violin. Among the other specialists all of whom won enthusiastic applause, were May Sterling, Daisy Questa, Eddie Spitz, Nellie and Anna O'Brien, Alma Morrison, Gladys Robinson, Beny Morse, Helen Hammock, and Miss Mambretta.

Frances Drake, W. J. Thorsell, Sydney May, Lionel Bogart, Joseph Hogan, Louis Brown, Anton Mazzochi, Edgar Van Rensselaer, Frank Willard, Edna Lyall, Katheryn Powell, Carolyn Heustis Graves, Fanette Cheneau, and Gertrude Lewis, for Near the Throne.

Whiting Allen, as press representative with the Foreigners' Stock Circus.

Ernest Hastings, Nanette Comstock, and Emily Wakeman, for Lover's Lane.

Moche Arubuck, Edward S. Abies, Margaret Robinson, Rose Snyder, and Albert Brundt, for Under Two Flags.

Frederick Melville, for the lead in The City of New York.

Hubert Wilke and Rosa La Harte, for The Princess Olga.

Vivian Townsend, for Unleavened Bread.

Virginia Russell, with Maurice Barrymore.

Alice B. Clark, for the Grand Opera company, opening in Philadelphia on June 15.

Alexander Kenney, for the support of Mrs. Constance Drexel Eddle, as leading man in Madame Saccharin.

Harrison J. Wolfe, for Theodore.

Dolly Kline, for The Great White Diamond.

Eleanor Allen, for A Cavalier of France.

Minnie Seligman, for Lover's Lane.

Frank Sedgwick, with Jefferson de Angelis in A Royal Rogue, succeeding F. Newton Lindo.

Perry Ward, for Shipman Brothers' The Prisoner of Zenda.

Frederick Hight and Eleanor Allen, for Shipman Brothers' A Cavalier of France.

Jessie Izett, for Nathan Hale.

Perry Hight, for Bosky in A Texas Steer, having closed with the Baldwin-Melville Stock company, Cincinnati.

Henry J. Vorley, for Human Hearts (Eastern).

James T. Kelly, Harry Mayo, George H. Karslidge, Arthur Gregory, George Blakley, Dorothy Carter, Beatrice Gambles, Evan Le Verde, Kate Medinger, Harmon Hadley, George V. Sander, Alison Sisters, and Maude Hale, for Forrest and King's A Rag Time Revue.

James Du Wolf, with Blanche Walsh as business manager.

Edmund Pohlin, in advance of The Telephone Girl.

George Fliss, for the Southern Stock company.

William Davenport, for Way Down East (Western).

Charles McDonald as Mickey the Tailor in The Rebel.

Kelly and Roe, specially engaged last week to strengthen the Roe and Fenberg company.

Louis J. Russell and Sarah Moulton, for the Louis Moulton company.

THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JAN. 4, 1861.

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET.

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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Largest Dramatic Circulation in the World.

TO ADVERTISERS.

Lincoln's Birthday, Feb. 12, will be a legal holiday and THE MIRROR to hear date of Feb. 16 will be published on Monday, Feb. 11, instead of on Tuesday, Feb. 12. Advertisers will please note that advertisements for that number cannot be received later than 10 o'clock A. M. on Saturday, Feb. 9. The first form, which includes the last page, will go to press on Friday morning, Feb. 8.

A ROYAL FRIEND.

SILENCE has appropriately reigned in the theatres of Great Britain and her colonies as a token of respect for the dead Queen, and notes of praise from the profession the world over must join the universal tribute of appreciation to VICTORIA, for this great woman was a friend of the stage and a patron of the drama that not only influenced its better development, but also gave it increase of dignity.

During the years following the bereavement that influenced her longer career, the Queen naturally held aloof from the theatre, as during the last generation of her reign she generally was averse to public appearance, although she participated in all necessary ceremonials. Her reclusive spirit was respected, as its causes were understood. Yet the British theatre has flourished under her administration as it never flourished before, and this was due in no small measure to her encouragement of it, witnessed in the family love for and patronage of the play, as well as in her own direct stimulation of its ambitions by royal patronage, and the high esteem in which representative players in England are held, for there the badge of their merit is a passport to any distinguished circle.

One of the most admirable of VICTORIA's many admirable acts was the knighting of IRVING. On its face this gracious performance was a deserved compliment to the foremost stage figure of his time; but it touched something deeper than mere recognition of individual worth, and was highly significant of a liberal ruler in a liberal age. By the magic of this queenly favor traditional obloquium, which theoretically already had been rebuked by the place the theatre had won and the respect inspired by its leading figures, was officially and actually nullified, and the art of the drama at once reached nearer acceptance among the other arts fortified by the privilege that grows from long recognition than the earnest work of the most celebrated and conscientious actors had been able to place it during many generations.

VICTORIA, by no means, was original among England's rulers in patronage and encouragement of the theatre for royalty almost always directly or indirectly has been the upholder of the stage and the refuge of its long despised followers. In the darker periods of the past, to remote generations, royalty or its household, at times by the subterfuge of servitude, has saved the theatre and the players from the effects of laws that blot the records and have stood

between the actor and oppressing fanaticism and ignorance. The age of VICTORIA's illustrious predecessor, ELIZABETH, most notably showed this in the theatrical prosperity of her time as well as in the monumental dramatic literature that sheds lustre on her reign. There never would have been such a literature—the writer of the greatest of which, SHAKESPEARE, has been the admiration of all succeeding scholarship, as he will be of all future time.

had not the theatre and its people been dear to the crown and to the nobility; for royalty and its connections then alone were able to give the stage that countenance and aid that developed such magnificent results. Next to ELIZABETH, then, in this matter stands VICTORIA, who, in a more enlightened and liberal age, fitly crowned the work of her great predecessor.

In glancing over an incomplete chronology of VICTORIA's reign several events that illustrate her appreciation of the theatre are found. Of course such a chronology makes no note of the almost innumerable acts of the Queen, most of them acknowledgments of her private entertainment at Windsor and elsewhere "by command." On June 15, 1847, in company with Prince Albert, she visited Her Majesty's Theatre to hear JENNY LIND in Norma. On December 12, 1850, CHARLES KEAN performed at Windsor Castle before her. There is now a long interval, for causes well known, in the Queen's public attention to the stage, although for a part of that interval—the ten years beginning in 1848—there were notable theatricals at Christmas in Windsor Castle conducted by CHARLES KEAN, and for the longer following period of personal public abstention there was characteristic encouragement of the stage in a quiet way. On Oct. 11, 1881, the Queen was present, for the first time in twenty years, at a dramatic performance given by the Prince of Wales at Abergeldie, and on March 6, 1890, the first theatrical performance at Windsor Castle since the death of the Prince Consort took place, the representation being that of The Condoliers. Since that event many notable appearances have been "commanded."

In the circumstances of VICTORIA's long reign it may be said that her encouragement of dramatic and lyric art and artists has been exceptional, and the results of that encouragement would long stimulate the theatre of Great Britain even under a less sympathetic successor. But King EDWARD VII as the Prince of Wales has more than reflected the admiration of the Queen for the drama, and in him the theatre in time may find its most notable royal upholder and patron.

VERDI.

ITALY has written many names upon the scroll of fame, and among the most distinguished of these is that of VERDI. Beloved and honored in and by his own land, this man of a universal genius will be mourned by every country in which melody has a place, and his works will inspire the wonder of and furnish delight to future generations, as they have inspired the wonder of the generations to whose happiness they already have contributed.

Like many another great genius, VERDI was the victim of poverty in his earlier years—if one may be the victim of circumstances that develop while they chasten and over which a victory is won. The story of his life, detailed in THE MIRROR this week, is one that mediocrity may read with awe and that struggling ability may peruse to encouragement in any depressing environment.

There are many wonderful things about this great man's life and work. Among these are the phenomenal period of his effective activity and the living greatness of his achievements at an age which, in view of his already rich contributions to the world's music, permitted him still to perform marvels as great as those of his physical prime. Most wonderful, however, was that versatility of VERDI's genius that in evolution enabled him, after an ordinary lifetime of great work on traditional lines, varied by his own musical individuality, to adapt himself to the new truths of music of which WAGNER was the prophet, and to newly achieve on those lines a great fame. In this VERDI seems to have been a paradox among geniuses.

ALWAYS WELCOMED IN THE WEST.

Free Press, Winnipeg.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is always welcomed in the West. Although distant from the centres of theatrical life, Westerners take a keen interest in all that pertains to the life of the stage, and no better medium for reliable information is published than THE MIRROR. This season's edition is replete with many instructive and delightful articles, an illustrated poem, "When We Did the Merchant of Venice at the Town of Medicine Hat," appealing in particular to Western Canadians. Several of the city's stage favorites also appear in the department devoted to illustrating prominent players who were in the forward ranks during 1890.

PUBLICITY FOR THE THEATRICAL TRUST.

Sister City, Ia., Journal.

If the New York newspapers wish to do the public a service similar to that rendered in regard to the ice trust, they will train their batteries upon the Theatrical Trust, which now controls absolutely every playhouse on Broadway. The Trust is conducting its business with entire disregard of the interests of the public and the dramatic profession, and by its air-tight control of the New York field is enabled to extend its influence all over the country. A continuance of its domination will have a blighting effect upon the development of natural dramatic tendencies. The theatre manager should not be the dictator of matters theatrical. His proper function is that of a middleman between the public and the actor. When his power has reached the stage where he can dictate arbitrarily what attraction the public shall patronize, which artists shall be given the star parts and the degree of success to be attained by any artist, he has gone entirely outside his legitimate function. The interests of the drama and of its patrons demand that his power shall be curbed.

The Theatrical Trust had its origin in the East, five years ago, when three New York and Philadelphia firms formed a combine, with only a hazy idea of what would come of it. It is only recently that the public has discovered what has come of it. The Trust now has its grip upon positively every theatre of any consequence in New York, including all the Broadway houses. It has the best houses in Philadelphia, Brooklyn and Boston under its thumb. The two most popular theatres in Chicago are under its control. Out West it has managed to secure a monopoly of the business in such cities as Des Moines, Kansas City, Omaha and Denver. In all it has more than fifty theatres in its clutches, and, East or West, it is able to make things decidedly awkward for any company which fails to acknowledge its power and contribute to its profits.

The Theatrical Trust needs publicity in large allotropic doses. Its attorney has grown with its power and it does not hesitate to use the most pusillanimous methods in its efforts to destroy the business of any actor who will not kowtow to it. It is doubtful if any anti-trust law can be brought to bear upon it, but it easily lies within the power of public opinion to checkmate this Trust game. If public sentiment can be aroused to the point where all layers of fair play will refuse to patronize Trust theatres and Trust attractions for a few weeks the dissolution of the Trust will be a matter of a very short time. In only a few cities has the Trust an absolute monopoly. Where it has not the public can do a duty to itself and to the dramatic art by patronizing the independent theatre in preference to those of the Trust. The newspapers which are always ready to render a public service, should furnish the channel through which the publicity which will destroy this vicious Trust may flow. The newspapers of New York should be the leaders in this campaign.

NOTES OF NEW THEATRES.

A new theatre will be built at Marion, Ind., by W. C. Smith and C. W. Halderman. The building will be four stories high. The stage will be 45 feet deep and 66 feet wide. Work will begin immediately.

A theatre will be built at Sunbury, Pa., by a local syndicate, and will be ready for opening in September. Interested in the enterprise are John F. Derr, Mrs. J. C. Packer, W. W. Fisher, James Packer, Mrs. Frank Messer, P. H. Moore, and Philip Eckman.

The new theatre at Waynesburg, Pa., will be open about Feb. 1. The house is up-to-date in every way and has a seating capacity of 1,100. McElroy and Son, of New York, were the architects. Sosman and Landis furnished the scenery. J. W. Munnell is to be the manager of the theatre, which cost \$25,000 to build.

The Tramway Company of Denver intends to build a Summer theatre in that city, on land adjoining the City Park, at a cost of \$50,000. The Detroit architect, Mr. Wood, is in consultation with the company over the plans. The theatre is to be opened next Summer, probably with a stock company. This will make Denver's third Summer theatre.

The new Greenville, S. C., theatre, of which B. T. Whitmire is manager, is almost completed, and will open Jan. 20. The stage will be unusually large and all the appointments of the best.

Creston, Iowa, Elks may build a theatre in that city.

Arrangements are being made to build a new theatre at Tamauqua, Pa., a town of 7,000, that has been without a playhouse for nearly ten years.

The new theatre at Salem, Mass., will open March 7 with Louis Mann and Clara Lipman.

It is said that a new theatre with a seating capacity of 1,500 is to be erected this Summer at Sault Ste. Marie, Mich.

Wheeling, W. Va., is to have a new Opera House, built under the auspices of the Board of Trade and costing \$150,000.

The opening of the Bradley Theatre, Putnam, Conn., will occur to-night, with A Broadway Girl. The theatre was designed by Charles H. Kelley. It is built of brick, and will seat about 1,000 people. The stage measures 60 x 30 feet, and 30 feet to gridiron. All the appointments are of the most approved types and the theatre is among the handsomest in New England.

A new theatre is to be built at Camden, N. J., by a syndicate headed by Manager M. W. Taylor, of the Camden Theatre. The new house is to be situated in the southern section of the city and will open next season.

The street railways of Springfield, O., contemplate the erection of Summer theatres at Laramie Park and Tecumseh Park, near that city.

A new theatre for Louisville is again rumored. The site, it is said, will be that of the present Masonic Temple.

A theatre has been opened at Middletown, Pa., Harrisburg, Pa., it is said, is to have a new theatre.

A new theatre will soon be built at Milwaukee, Wis., on the south side of the city, to be completed in time for opening next season. The house will be managed by Henry S. Klein and John C. Sundin.

Ground will be broken about April 1 for the new theatre at Sunbury, Pa. The house will be built by a stock company. W. W. Fisher will be manager.

THE VALUE OF THE MIRROR.

CHARLES D. HERMAN: "I feel justified in thanking THE MIRROR for my good position—lending support to Robert Mantell—for as a result of advertising in THE MIRROR I had three good offers and chose this as the best for the rest of the season."

ELWYN A. EVERTON, London, England: "The weekly evidence I have in the pages of THE MIRROR proves to me that it is prosperous, and that conscience and cleanliness, when coupled with ability, are sure 'pay' in America."

TOUCHES EVERY INTEREST.

Sister Francisco Bulletin.

THE NEW YORK DRAMATIC MIRROR is the usual abundant and excellent budget of interesting dramatic items and good photographs which we have been in the habit of seeing every Christmas. It contains sixty-seven pages of crisp reading matter and pictures, leaving no corner of the stage-world untouched. It is worth reading by every one interested in any way in the watching and of the theatre.

A HAPPY ACHIEVEMENT.

The *Southport Guardian*, of Manchester, Eng., recently contained an account of an unusual achievement by Conway Teagle, son of Edmund Teagle and the late Minnie Conway Teagle. Young Teagle, who was acting in the company of his father, playing such parts as Orlando, More Antony, etc., essayed the part of Hamlet in unusual circumstances at Manchester. His father was suddenly stricken with illness, and there was no time to make a change of bill. Hamlet had been announced, and the young actor declared his determination to essay the part in his father's place. He went on, and such was his success that he was recalled at the end of each act, and at the close of the play a scene of extraordinary enthusiasm ensued. The curtain was raised again and again and the audience rose and cheered the youthful aspirant to the echo. The younger Teagle of course has enjoyed the advantage of training with his gifted father, but to succeed in such an emergency with such a part would indicate that he also has unusual talent.

QUESTIONS ANSWERED.

No replies by mail. No attention paid to anonymous, impudent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession care of THE MIRROR will be forwarded.

M. L.: As You Like It was not played at Daly's Theatre, this city, at the time mentioned.

C. G. Z., Zanesville, O.: Write to managers of companies for information concerning their permanent addresses.

F. W. W.: Their names are Al. Hayman, Charles Froehn, Marc Klaw, A. L. Erlanger, Samuel F. Nixon and J. Fred Zimmerman.

W. H. M., Des Moines, Iowa: Tim Murphy and Dorothy Sherrod were married in this city on April 24, 1893.

M. L., Knoxville, Tenn.: James Young may be addressed in care of Sir Henry Irving, Lyceum Theatre, London, Eng.

CONSEANT BEAVER, New York: Ritzmann, Broadway, near Twenty-second Street, supplies theatrical photographs and has an especially complete stock of old pictures.

W. W. D., South Bend, Ind.: Write to Joseph F. Wion, Broadway and Thirtieth Street; William Morris, 103 East Fourteenth Street, or James J. Armstrong, 10 Union Square, New York City.

J. P. H., Williamsport, Pa.: The terms "act" and "actress" as applied to a woman player are interchangeable, although many persons think that "actress" is more correct in simplicity and definiteness.

G. E., Ottawa: L. John Craig is still with the Castle Square Stock company, Boston. A large portrait of Edmund L. Breese was published in THE MIRROR of April 8, 1899. Back numbers of THE MIRROR may be obtained at this office.

J. W. T., Omaha, Neb.: Cyrus Townsend Brady two of whose novels are now being dramatized, is an Episcopalian clergyman. He was educated at the United States Naval Academy at Annapolis, but retired from the service while a junior officer to enter the ministry. He has been in charge of several important parishes in the West.

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LETTERS TO THE EDITOR.

"Silent" Acting.

NEW YORK, Jan. 25, 1891.

To the Editor of The Dramatic Mirror:

Sun—In last week's MIRROR the everlasting Martine girl, referring to silent action on the stage, addresses only one instance from Tess—“the picture of Tess looking down the road toward the sunset.”

But there is more eloquent silence. It seems to me, is not this more eloquent silence, when the table, drawn by two fingers along the edge of the knife, which is to take Alec d'Urberville's life—the victim known to be lying asleep in the next room? That one slow, wordless action, and the facial expression accompanying it, would not fail to reveal to the most ignorant spectator—ignorant of the plot, I mean—the thick-coming tragedy, the inevitable climax of Tess's accumulated sufferings.

Would not Tess herself—and we know

THE USHER.



The Brooklyn Citizen the other day referred to the subject of "forced runs" in New York, and cites an instance of an attraction that started with good business, outstayed its time and is now playing to losing receipts. The writer went on to say:

One of the pillars of the syndicate says that above all things he dreads the "six week" shows. By that he means that you spend a vast deal of money on a piece and six weeks to big business is all you can get out of it. Then it peters down, down, and loses in the last ten weeks what it made in the first six and then goes out on the road with an expensive lot of scenery, &c., and usually comes out about even, if it is lucky. Of such are *Richard Carvel* and *John Bare* in *The Gay Lord Quex*, and lots of others. We often wonder why managers keep plays on for a long time after they cease to draw. It is because they have nothing else to replace them with. So far as the effect on the country is concerned a two months' run in New York is as good as half a dozen. The public knows these things pretty nearly as well as the managers, instinctively, at any rate.

It is a curious fact that profitable long runs were more frequent in this town fifteen years ago than they are to-day, although at that time the theatregoing population was considerably smaller.

At the Union Square, Madison Square, and Wallack's, in the early Eighties, one-hundred-night runs were often recorded, and they were not "fakes," pushed along solely to create artificially an out-of-town demand.

This decrease in staying power when contrasted with the increase in population is insignificant, to say the least. It may not be possible to find any one reason that satisfactorily accounts for it, but the question cannot be settled by any explanation that does not include the element of quality in acting, plays and management.

A Chicago paper publishes a list of a number of the plays in use by stock companies throughout the country, accompanied by what purports to be a schedule of the royalties charged for their use. These prices may be correct in some instances, but in many they are absurdly exaggerated.

The large figures formerly asked by authors and play-owners for stock plays have been greatly reduced recently. When there were competitive permanent companies in various cities royalties soared to a remarkably high point. Rival managers were willing to agree to almost any terms in order to secure certain plays that were in great demand.

But that condition no longer exists. There are few cities now where more than one stock company operates; consequently competition no longer inflates royalties.

The stock managers are fully aware that only plays that belong to the category of "successes" will satisfy their patrons. The time apparently has departed when they can profitably revive what they call "buck plays," for which no royalties have to be paid.

A Baltimore correspondent writes: "A great deal of dissatisfaction exists regarding the arbitrary shifting of the scale of prices at the Academy of Music. When an attraction is drawing well the prices are raised during the week without notice. The result being that when you go to the box office you don't know what price you are going to be charged for seats."

Letters from playgoers published in the Baltimore press recently complain of the same peculiar condition of affairs, which is similar in some respects to that existing at some of the Philadelphia theatres, where the price of admission to the gallery has been changed without previous notice, according to the amount of patronage.

The Baltimore Academy is under the management of men directly associated with the Theatrical Trust, and so are the Philadelphia theatres where the elastic policy described has prevailed at times.

The scheme of increasing the prices during a week when an attraction is found to be drawing well is a peculiarly Trust-like proceeding, and it is calculated to open Baltimoreans' eyes to the methods of the combine that seeks to monopolize every nook and cranny of the American stage solely for its own benefit and profit.

Henrietta Crosman in *Mistress Nell* played to more than \$10,000 last week at the Avenue Theatre in Pittsburgh.

It was her first week stand since she discontinued her engagement at the Savoy Theatre, and the notable pecuniary result disposes of the pessimistic fears of those wiseacres who viewed with alarm the consequences of her temerity in incurring the enmity of the Theatrical Trust.

The Avenue Theatre is not a large theatre

and it has been open only occasionally of late. The test of the drawing power of Miss Crosman and *Mistress Nell*, therefore, could not have been more severe or more complete.

If, as some of the hired mouthpieces of the Trust assert, Miss Crosman committed "professional suicide" by declaring her independence there is no doubt that many another star would be glad to emulate her example—if it were not for a lack of courage.

It might be a good idea for the *Herald*, if its purposes to go right on printing paragraphs about the fabulous receipts of sundry Trust stars now on tour, to collate the actual money capacity of the various theatres in the various cities and trim its figures accordingly. Receipts that exceed the sitting and standing possibilities are not calculated to inspire belief, or anything except ridicule, among those that know.

Manager C. P. Walker, of Winnipeg, Grand Forks and Fargo, sends a printed postal card dated Chicago asking time for "Young Fanny Davenport, the dainty dancer, producing the comic opera burlesque, *1892*." According to the postal the company is "chaste and refined;" it plays to "lady audiences" and is not "a men-only show;" its "paper is not loud," and it is "put on clean and respectable."

"It seems," writes Mr. Walker, "that the old fashion of naming prize-fighters and stud horses after some famous dead ones like *Young Heenan* and *Young Hambletonian*, is being adopted for their 'stars' by some of the more progressive theatrical managers."

A morning newspaper last week announced that the treasurers of the Frohman theatres were all to be transferred about because the hotels and ticket speculators have been securing the best reserved seats by paying a few cents in advance of the regular box office prices—a custom to which the Frohman have always been strenuously opposed."

This story, which apparently had no foundation, was promptly denied; nevertheless, it may be regarded as one of the best bits of unconsciousness newspaper humor that has come under observation recently.

I questionably the speculators and hotel ticket agents have been getting the best seats when they wanted them at Frohman's theatres, but not through the complicity of the treasurers. It is very generally known how and why Tyson and the rest of the intermediaries who hold up the public for "premiums" procure their supplies of tickets.

And it is also equally well known that any manager who is strenuously opposed to speculators and speculating can very easily put a stop to any outside traffic in seats for his theatre.

Do managers and actors ever stop to consider what material benefits the entire profession would be enjoying were theatrical business conditions the same to-day that they were five years ago, before the Theatrical Trust came into being for the purpose of squeezing out of them a large share of their legitimate profits?

Is it a comfortable or a satisfactory thing for them to reflect that their energies and talents, which formerly were expended in their own behalf, are now chiefly exercised for the enrichment of a half-dozen men, whose tastes, aims, ambitions and sympathies have little or nothing in common with their tastes, aims, ambitions and sympathies?

Are they going to continue to be recreant to their individual duties and professional responsibilities to the end of the chapter?

Did the monopolists gauge their character rightly when it was planned to frighten them into slavish submission and then to strip them of self-respect, public esteem, and the honest fruits of their talent and labor?

Are they proud of the situation, and do they relish the thought that if they had not meekly and foolishly permitted the bonds and fetters to be riveted upon them by the speculative schemers they would now be enjoying to the uttermost a period of unexampled prosperity, sharing in it each according to his abilities and deserts, instead of toiling in the interests of self-appointed masters, whose greed is only matched by their unfitness to be connected in any manner, however remote, with artistic pursuits?

How long will they groan and complain *sah-as-a* and silently watch the unhampered progress of the unloved conspiracy?

TRIED TO KIDNAP MANAGER'S SON.

Two masked men attempted on the evening of Jan. 15 to kidnap Robert, the sixteen year old son of Manager Nick Wagner, of the Paris Theatre, Phoenix, Ariz. They were foiled by the plucky fight of the lad, that attracted the attention of the passers-by, who ran to his aid. The would-be kidnappers escaped. The police were notified, but have found no trace of them. The boy was not injured.

MANAGERS' ASSOCIATION INCORPORATED.

The Managers' Association of America has been incorporated and a certificate was filed last week in the office of the Secretary of State at Albany. The directors are Gus Hill, Hollis E. Cooley, Henry Myers, Jules Hartig, Thomas W. Broadhurst, Aubrey Mittenhall, Bernard A. Myers, and Ernest Shipman, of New York, and Lincoln J. Carter, of Chicago.

FUNERAL OF JOHN H. RUSSELL.

Funeral services were held over the remains of John H. Russell at St. Joseph's Church, Midtown, last Thursday morning, Mass., solemnized by the rector, the Rev. J. J. Macnamara. Mrs. Mary Macnamara, a sister of Mr. Russell, was present at the ceremony, and she has taken the body to Cincinnati, where it will be buried in St. Joseph's Cemetery.

WHEATCROFT SCHOOL MARINE.

The students of the Stanhope Wheatcroft Dramatic School appeared in public for the first time this season, at the Madison Square Theatre, last Thursday afternoon, before a very large audience. Mrs. Wheatcroft, in a brief introductory address, explained that the young players had been under instruction but three months, and that her purpose in bringing them forward now and again later in the season was in order that their improvement might be clearly shown. The programme of the afternoon consisted of four original one-act plays, in the casts of which thirty young men and women of the school were engaged.

Queen Anne Cottages, a farce by M. E. M. Davis, was presented first. It is a very weak little play, possessing no originality and few humorous lines. Two city youths have been invited to take possession of a suburban Queen Anne cottage during the absence of its owner. Two young women have received a similar invitation from another cottage owner. It happens that there are three Queen Anne cottages in a row, and acting according to farce traditions, the two couples get into the wrong house. The confusion is added to by the arrival of the real owner, who is at first indignant, but who in the end straightens out the tangle. It is an impossible complication even for the purposes of the lightest comedy. The farce was acted fairly, though rather amateurishly, by the following cast:

Mrs. T. J. Dillingham Grace Washington
Anne Westworthy Margaret Lee
Susan Marsh Dorothy Kendall
Sarah Mary E. Altemus
Harry Hargrave Robert G. Stowe
Evelyn Henry Maxwell
Charles Marsh James F. Sigmund
Joseph Harry H. Sibley

The next play, *Old Gordon's Gal*, by Estelle Johnstone, was of a different and decidedly more worthy character. The scene is laid in the Tennessee mountains, the characters are "moon shiners," and the plot, though conventional, is dramatic and interesting. Rosalie, the daughter of *Old Man Gordon*, is loved by Bill Lee, a poor but comparatively honest law breaker, and Jim Waldron, a tough young man who owns "a fifteen-acre patch." Rosalie refuses the proposal of marriage made by Waldron. This brings about a fight between the rivals, in which Lee is stabbed. Waldron rushes from the cabin and is met outside by revenue officers, who taking him to be the owner of Gordon's illicit still, shoot him down as he runs. He is carried into the cabin, where, in the throes of a rather extended death, he redemees himself by lying to the officers and so saving his rival, *Old Gordon*, and *Old Gordon's gal*. The cast was as follows:

Rosalie Frances Paul
Old Man Gordon J. W. Musgrave
Jim Waldron Raymond Lindsey
Bill Lee Don D. Orr
Revenue Officer Frank Cheney
His Assistants Wesley Brinkley
L. W. Lewis N. C. McMurtry

The four important roles were satisfactorily played, and the atmosphere of the compact little drama was creditably shown. Frances Paul, in a becoming though highly inappropriate costume, played Rosalie with fine sympathy and no small degree of technical skill. Raymond Lindsey and Don D. Orr, as the rival lovers, Jim and Bill, acted intelligently, with the proper melodramatic breadth and force. J. W. Musgrave was capitally made up as *Old Gordon* and his acting was in keeping with his appearance.

Harmachis, an anonymous dramatization of a portion of Rider Haggard's novel, "Cleopatra," was the next offering. It stood in excellent contrast to the other plays, since the stage pictures were rich, the costumes elaborate, and the drama itself is in tone and treatment like the now popular romantic dramas. *Harmachis*, the astronomer, loved by Cleopatra, she, learning of the plan, wins *Harmachis* from his purpose by her seductive wiles, once gaining power over him she compels him to drink a draught that he is made to believe is poisoned. After Cleopatra has tortured the unhappy astronomer to the limits of her fancy she informs him that the cup was not poisoned, and banishes him from her court in disgrace. The play was cast as follows:

Cleopatra Katherine Miller
Harmachis Anna Arden
Theodora Maudie Wyckoff
Judith Agnes Lawton
Harmachis Robert G. Stowe
Cleopatra Vivian Blackburn

Robert G. Stowe, in the title role, displayed commendable earnestness and talents of no mean order. His voice is powerful and well modulated and his bearing is actor-like. Katherine Miller, by her forceful impersonation of Cleopatra, made a decidedly favorable impression. She was graceful, sympathetic and at times very intense indeed. Vivian Blackburn was a beautiful and pleasing Cleopatra, and the other roles were in fairly capable hands.

The performance closed with a burlesque, by Pauline Phelps, entitled *A Shakespearian Conference*. The old plan of introducing incongruously a number of familiar characters is employed. In this case the heroes and heroines of various Shakespeare plays get together to decide upon a plan to restore the bard's works to popularity on the stage. Of course each character claims precedence over all the others, arguing largely by quotations from their roles, and the conference ends in a general quarrel. The cast was as follows:

Cleopatra Mrs. C. S. Beebe
Hamlet Arthur Elsick
Lady Macbeth Marie de Guerin Randell
Romeo John D. Bragon
Desdemona Helga Howard
Hamlet Willard Mac Keeney
Macbeth Frank Cheney
Shylock Nettie Clancy
Miss Claudio Mystic Wilson

Frank Cheney, as Shylock, gave a good burlesque performance, as did Willard Mac Keeney in the character of Macbeth. Helga Howard was attractive in appearance and acted with the right touch of pathetic melancholy as Desdemona. The other roles were played as well as could be expected, considering the trivial character of the piece.

GROSS STILL AFTER CYRANO.

S. F. Gross, the Chicago man who labored under the impression that Edmond Rostand stole *Cyrano de Bergerac* from his play, *The Merchant Prince of Cornoville*, is confident of winning his suit which he hoped to push to a crisis during the present Rostand-Cyrano engagement in Chicago. Mr. Gross's hired detective alleges to have unearthed eight witnesses, whose testimony will wreak terrible damage to the defense.

THEATRES BURNED.

The Miller Opera House, Peru, Ind., managed by H. L. Miller, was destroyed early last morning by fire of unknown origin. The loss is \$20,000, with \$12,000 insurance. The theatre will be rebuilt.

The Mastaway, N. J., Opera House was burned Saturday night in a fire that wiped out the business section of the town. The J. D. White Estate owned the theatre.

SOUTHWESTERN CIRCUIT FORMED.

Arizona and New Mexico theatre managers have formed the Southwestern circuit. George Nether, of Albuquerque, is president; B. C. Pittenger, of Las Vegas, vice-president, and W. Z. Zerhus, of Albuquerque, booking agent.

AGENT BURNED TO DEATH.

C. C. Custer, selected advocate agent for Southern's Uncle Tom's Cabin company, was burned to death at Louisville, Ky., on the night of Jan. 29, in a fire that destroyed the Commercial Hotel there.

FORSYTHE.

Kate Forsyth, who came from London to attend the wedding of her niece in Philadelphia, on Saturday, Feb. 3,

PERSONAL.



Photograph: George, 21.

SEARS.—Herbert E. Sears, playing Judge John Philips in *The Night Before Christmas*, is pictured above. He has had varied experience in leading and character roles, including two seasons as Mr. Brabazon in *Snow in the Wind*, Maverick Brander in *A Texas Steer*, and in numerous touring companies. Mr. Sears is at the Empire Theatre, Newark, N. J., this week.

MARLOWE.—Julia Marlowe may go to London at the end of her present tour in this country to present *When Knighthood Was in Flower*.

EDDIX.—Willie Edouin sailed away for London on Saturday, to rejoin the cast of *Florodora* over there. On Thursday the Florodora company at the Casino presented to Mr. Edouin a loving cup, Cyril Scott making the presentation speech.

MILLWARD.—Jessie Millward was a grip suffered last week and her role in *Mrs. Dane's Defence* at the Empire was played capitally by Ethel Hornick, Mrs. Alice Adams mean while appearing in *Miss Hornick's part*.

LORRAINE.—Robert Lorraine arrived from London Thursday to rehearse for *To Have and to Hold*.

PATIE.—Adeline Patti Cedarstrom arranged for a memorial service in honor of Queen Victoria at Craig-y-Noi, Wales, on Jan. 23.

LEWIS.—Ada Lewis, who has been in retirement ever since the death of her husband, John Parr, last Summer, has announced that she will return to the stage next month.

KENNEDY.—H. C. Kennedy writes to THE MIRROR from Tarpon Springs, Fla.: "We have an extremely pleasant cottage within a few feet of the water, and my family and self are having a royal good time in this Summer climate."

TEMPEST.—Marie Tempest, according to sundry rumors of last week, was in negotiation with no end of American managers concerning her possible reappearance in New York. Latest London report has it, however, that she will be seen in that city as Peg Wellington after the run of *English Nell*, which is expected to continue for several weeks.

HICKS.—Mr. and Mrs. Seymour Hicks (Elaine Terriss), according to a London announcement, will appear in *Alice in Wonderland* in this city in the Autumn.

GILLETTE.—William Gillette, by present arrangement, will appear in *Sherlock Holmes* at the London Lyceum about Sept. 16.

MILLARD.—Evelyn Millard will probably play in London before long the title role in Louis N. Parker's adaptation of *Edmond Rostand's* *Aragon*, originated here by Maud Adams.

DEVERE.—William Devere has written a comedy called *A Common Sinner*, in which he intends to star next season.

GEORGE.—Grace George will be seen at the Manhattan Theatre next season in a dramatization of Matthew Thompson's successful novel, "Alice in Old Vincennes."

HACKETT.—James K. Hackett will open his next season at Wallack's on Sept. 2 for eleven weeks, probably reviving an old comedy and producing a new American play.

MODIESKA.—Madame Helena Modjeska, according to a report from the West, will retire from the stage after next season and will make her permanent residence at her California ranch.

CRANE.—William H. Crane addressed the St. Mark's Students' Club in this city on Jan. 25, making a few remarks about church and stage and reading the horse trade scene from David Harrow.

HENDERSON.—Mrs. Ettie Henderson, formerly active in the management of the Academy of Music, Jersey City, celebrated her birthday at her home in that city on Jan. 21, with a dinner party. Mr. and Mrs. J. W. Alabagh, parents of Mrs. Frank E. Henderson, were guests, and the rest of the company was made up of Mrs. Henderson's children and grandchildren. Mrs. Henderson is recovering

CURRENT ENGAGEMENTS.

Week Ending Feb. 2.

Sebastian Bouege.

EDWARD'S (Lexington Ave. and 122d St.). Lost in the *GYPSY*—2nd Week—20 to 22 Times. The Bon HOMME (Broadway and St. 209-211 West 125th St.). *Admetus*—1st Week—20 to 22 Times. The CIRCLE MUSIC HALL (Lexington Ave.). *Continuous*—Week 20 to 24 p. m. *GYPSY*—Week 20 to 24 p. m. *GYPSY*—Week 20 to 24 p. m. *GYPSY*—Week 20 to 24 p. m.

CARNEGIE HALL (Seventh Ave. and 57th St.). *Philharmonic Society Concerts*—Fri. aft. and Sat. eve., Feb. 1 and 2.

NEW YORK (Broadway and 45th St.). *The Giddy Times*—6th Week—43 to 50 Times. *GYPSY*—Week 20 to 24 p. m. *GYPSY*—Week 20 to 24 p. m.

GYPSY—Week 20 to 24 p. m. *GYPSY*—Week 20 to 24 p. m.

HERKELA'S (Lexington Ave. and 42d St.). *Closed*.

VIENNA (Seventh Ave. and 42d St.). *Mathews and Bulger in The Night of the Fourth*—3d Week—8 to 14 Times.

GYPSY—Week 20 to 24 p. m. *GYPSY*—Week 20 to 24 p. m.

AMERICAN (Broadway and 52d St.). *Henry Givanni Stock in Flight by the Empire*.

MIKE'S (Broadway and 41st St.). *Henry Givanni Stock in A Social Highwayman*.

REGALIA (Broadway and 41st St.). *Vienna Life*—(Wiener Klub)—2d Week—6 to 12 Times.

MENDELSsohn HALL (113 West 36th St.). *Emptee*—Broadway and 40th St.). *Mrs. Dame's Defense*—3d Week—34 to 41 Times.

METROPOLIS (Broadway and 40th St.). *Second Opera in English, French, and German*—Rehearsal 6th Week—16 to 22 Times. *Emptee*—Broadway and 40th St.). *Mrs. Dame's Defense*—3d Week—34 to 41 Times.

KNICKERBOCKER (Broadway and 38th St.). *Nat C. Goodwin and Maxine Elliott in When We Were Twenty-one*—Revival—41 plus 20 Week 8 to 16 Times.

HERALD SQUARE (Broadway and 35th St.). *The Girl from Up There*—4th Week—25 to 32 Times.

CARLICK (35th St., East of Sixth Ave.). *W. H. Crane in David Hurum*—18th Week—34 to 48 Times.

KOSTLE AND BIAL'S (435-449 West 34th St.). *Vaudville*.

SAVORY (2d West 34th St.). *Unleavened Bread*—1st Week—2 to 9 Times.

MANHATTAN (628-629 Broadway). *Closed* Sat. Eve., Dec. 29.

THIRD AVENUE (Third Ave. and 31st St.). *The City of New York*.

BIJOU (229 Broadway). *Amelia Bingham in The Climbers*—3d Week—16 to 23 Times.

WALLACK'S (Broadway and 39th St.). *Mary Manning in Juries*—Meredith—5th Week—30 to 46 Times.

DALY'S (Broadway and 39th St.). *Donald Frohman Stock in Lady Huntworth's Experiment*—5th Week—45 to 52 Times.

WEBER AND BELLAS (Broadway and 29th St.). *Public Eye*—22d Week—36 to 43 Times. *Two Travesties at A Royal Family and The Way Lord Queen*—5th Week—45 to 52 Times.

COMIQUE (Broadway and 29th St.). *Closed* Sat. Eve., Dec. 29.

PESTHOUSE (FIFTH AVENUE (Broadway and 28th St.). *Continuous*—Vaudville—12:30 to 10:45 p. m. *Garrison* (Madison Ave. and 25th St.). *Closed* Sat. Eve., Jan. 26.

MADISON SQUARE GARDEN (Madison and Fourth Aves.—2d to 26th Sts.). *Burlesque*.

MADISON SQUARE (2d St., nr. Sixth Ave.). *Herbert Koci and Edie Shannon in My Lady Dainty*—6th Week—2 to 21 Times.

LYCEUM (Fourth Ave., bet. 23d and 24th Sts.). *Annies in a Royal Family*—2d Week—167 to 175 Times.

EDEN MUSEUM (22d St., nr. Sixth Ave.). *Figures in Wax—Concerts and Vaudville*.

PROCTOR'S (22d St., bet. Sixth and Seventh Aves.). *Continuous*—Vaudville—12:30 to 10:45 p. m.

GRAND OPERA HOUSE (Eighth Ave. and 23d St.). *Harry Lucy in The Still Alarm*.

REVENGE (Broadway and 23d St.). *Edith St.*, German Comedy—Concerts and operas.

FOURTH STREET (24th St., nr. Sixth Ave.). *Chamley O'leary in Garrett O'Magh*—4th Week—25 to 32 Times.

KETCH'S (2d St., nr. Broadway). *Continuous*—Vaudville—12:00 to 11:00 p. m.

ACADEMY (Irving Place and 13th St.). *Erica Elsner in Barbara Fritsch*—1st Week—1 to 8 Times.

TONY PASTORE'S (63-67 East 13th St.). *Continuous*—Vaudville—12:00 to 11:00 p. m.

DEWEY'S (228-232 East 13th St.). *The Merry Maidens*.

STAR (Broadway and 13th St.). *McFadden's Row of Flats*.

GERMANY (62d East 8th St.). *Adolf Philipp in Der Millione Schwab*—6th Week—24 to 40 Times.

LONDON (225-227 Bowery). *Weber's Parisian Widows*.

PEOPLE'S (189-203 Bowery). *The Hebrew Drama*.

MINER'S (165-167 Bowery). *The American Burlesques*.

THALIA (189-191 Bowery). *The Hebrew Drama*.

WINDSOR (157-159 Bowery). *The Hebrew Drama*.

Borough of Brooklyn.

ACADEMY OF MUSIC (76 to 134 Montague St., Brooklyn). *Edmund Straus Farewell Concert*—Mon. Eve., Feb. 11.

PARK (2d Fulton St.). *Frank T. Baker Stock in The Gold Crown*—6th Week of season.

GYME AND GOODMAN'S (340-352 Adams St.). *Vaudville* every afternoon and evening.

NOVELTY (Adams Ave. and South 4th St.). *Vaudville* every afternoon and evening.

GRAND OPERA HOUSE (Elm Pl., nr. Fulton St.). *Bob Melville in Sis Hopkins*.

PANTON (Lee Ave., opposite Taylor St.). *Corse Payton Stock in The Galleys Slave*.

UNION (138-146 Grand St.). *The High Rollers*.

LACUM (Montrose Ave. and Leonard St., nr. the Bowery).

CHIEF (Fulton St., opposite Grand Ave.). *Closed* Saturday, Dec. 15.

AMPHITHEA (Edgar Blvd.). *Gertrude Coghlan in Vanity Fair*.

STAR (301-303 Jay St., nr. Fulton St.). *Sam Bevere's Company*.

EMPIRE (101-107 South 6th St.). *The Big Sensation*.

COLISEUM (Washington and Tilney and Adams Sts.). *Opie Nethersole in Supper*.

GAYETTE (Broadway and Madison Sts.). *David Higgins as Georgia Wadlow in At Piney Ridge*.

EDGAR (Smith and Livingston Sts.). *On the Stroke of Twelve*.

MONTAIGNE (585-587 Fulton St.). *E. S. Willard in David Garrick, The Professor's Love Story*.

MIDDLEMARCH (Broadway and Tom Paine).

PERCY ALLIANCE'S MUSIC HALL (Fulton St. and Alabama Ave.). *Vaudville* every afternoon and evening.

ORPHEUM (Fulton St., Rockwell Pla., Flatbush Ave.). *Vaudville* every afternoon and evening.

AT THE THEATRES.

Broadway—Vienna Life.

Operetta in three acts, book by Victor Leon and Leo Stein, adapted by Glen Macdonough, music by Johann Strauss. Produced Jan. 23.

Count Zedian Thomas H. Perse

Prince Gindelbach Charles H. Drew

Rudolph Kasper Raymond Hitchcock

Prince Bitowski Maudie Soden

Josephine William Biedler

Captain of Gendarmerie E. B. Knight

Franziska Cagliari Amelia Stone

Countess Zedian Ethel Jackson

Pepi Octavia Barba

Betty Rosemary Gleeson

Theresa Arlie Arlington

Marguerite Bertha Biedler

Frisa Mabel Wheeler

Kitty Lydia Lynch

John Lyman

Albert Ethel Lyman

Daisy Kathleen Franklin

Marie Ethel Devine

Edna Margaret Trew

Rudolph Aronsohn produced at the Broadway

Theatre, before an immense audience, on Jan. 23, the three-act operetta, *Vienna Life*, adapted by Glen Macdonough from the German of Victor Leon and Leo Stein, with music by Johann Strauss. The operetta has been highly successful in Vienna, where it is known as *Wiener Blit*.

The story, briefly stated, concerns the flirtations of Count Zedian, an ambassador, who has a villa near Vienna. In the absence of the countess, the count's valet, Josef, posing as owner of the villa, rents it to a ballet dancer, Franziska Cagliari, and the count returning finds her in possession. The count seeks to palm himself off as unmarried and sets up a violent flirtation with Franziska, only to be surprised by the untimely appearance of the countess and the Prince Gindelbach. Disclosure being worse than falsifying.

the count prevails upon the prince to introduce the ladies to each other in such a vague manner that each imagines the other to be the princess. Matters no doubt would straighten out easily if the Prince Bitowski did not give a ball at his palace, where the count becomes infatuated with Pepi, a milliner's model, who appears as a dancer. They appoint a meeting at the Bietzeng Casino, and then Pepi's true love, Josef, learns of the fact but not knowing that his master is her latest conquest, sets out to stay the lover of his love. Every one else goes wild of the affair, and all meet at the Casino, where mutual explanations and promises never more to stray from individual interests set all night.

It is difficult to suppose that Mr. Macdonough's adaptation was almost literal. Assuredly he would never have sought to foist upon New York of this day such an archaic book as that of Vienna Life. The vocabulary of upperdom is fearfully and wonderfully limited. In one scene of Mrs. Williams' it is safe to say that she employs twenty words at least that ninety nine of every hundred folk of her type have never known and wouldn't know how to use if they had. This sort of writing is all very well in books, but it is not effective for dramatic purposes. The confusing construction introduces sundry characters that promise development, yet appear in only a single scene. Explanation, even of the story, itself, is frequently left to the imagination, and it is hardly probable that a person who had not read the book would make much out of the play, especially the last act. There were several commendable efforts at realistic management of episodes, yet these generally impressed the audience as funny. Mr. Hitchcock, in a little speech, affirmed that his work had been "a labor of love," and so, mayhap, whatever this may mean, one should condone.

Elizabeth Tyree occasionally realized the rôle of Selma, than which it is hard to recall a part more thankless, unsympathetic and hopeless. Seeming clearly to comprehend the character in all its phases, Miss Tyree was yet unable to express always what she wanted to. Her best work was done in the scene with the Governor in the last act, and herein her performance could hardly have been truer to the part nor more vividly descriptive of the painful Selma. Eleanor Robson scored the hit of the occasion by her splendid impersonation of Mrs. Williams, a portrait of a dippant, "entry," yet clever and attractive woman, that won tremendous applause.

E. J. Morgan as husband No. 2 appeared quite unattractive as his part and played it just as he always plays everything. George Fawcett as No. 3 offered an excellent study of a typical politician, adding another to his long list of sterling performances. Malcolm Williams as No. 1 did well in an ungrateful part. George Wood gave a capital portrait of Parsons. Morton Soden ably represented the broker man, and Lawrence Marston was a first-rate doctor. The other parts were well cast.

The scenery was admirable and the stage was handled fairly well.

that might have been expected of such unpromising material. The book is admirable satire, but very nearly all of this is lost in the transfer to the stage. What is left is sketchy, strained and distinctly unpleasant. The dialogue when lifted from the book is clever, keenly satirical and bright, but often too well written to permit any semblance of naturalness. People, more especially society people, do not talk off irreproachable English at breakneck speed. The vocabulary of upperdom is fearfully and wonderfully limited.

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The scenery was admirable and the stage was handled fairly well.

At the Irving Place Theatre last Tuesday evening the stock company appeared in *Eine Karnevals-Posse*, arranged by Gustav von Seyffertitz. Produced Jan. 22.

Carl Bogler Gustav von Seyffertitz
Ludmilla Meta Baumer
Melinda Frieda Brandt
Fritz Yoma Grahn
August Linde Eugen Grahn
Arthur Bogen Vladimir Schubert
Hermann Eugenie Lehmann
Miette Eugenie Lehmann
Franz Biedler Eugenie Lehmann
Franz Arthur Eugenie Lehmann
Franziska Eugenie Lehmann
Chara Edna Frey
Mucki Adolf Telsky
Julier, Conspicent Emil Sievert
Huber Heinrich Biedelich
Eduard Sicherheits- und Inspektor Heinrich Biedelich
Kaspar Jacques Lurian
Simon Balles Heinz Kraman
Johannes Julius Ascher
Willy Frey Adolf Lurian
Ferdinand Bies Willy Frey

CAREER OF THE LATE W. H. FLOHR.



From photo by Gilbert and Beau, Philadelphia.

The likeness here presented of the late William Henry Flohr is a reproduction of perhaps the only photograph now in existence that represents him as he was in his prime. In recent years the stalwart figure drooped a bit, and the lines of age deepened melaniously in the cheeks and brow. But the keen, ever-observant eyes of the old stage-manager lost none of their piercing alertness with the passing of time, and up to the day of his death they were his most striking feature.

Mr. Flohr was born in Halifax, N. S., in the year 1836, and in his early boyhood moved to Boston with his parents. At the age of seventeen, after having gained a fair education in the Boston schools, he went to work at the Boston Theatre as *Ulysses*. He was there in his "whiting days" — a period that every New England boy passes through — and the initials "W. H. F." that he patiently cut in the woodwork of the fly gallery have never been destroyed by the changes that nearly half a century has brought in the old playhouse. From his post above the stage young Flohr watched for the first time the acting of Edwin Booth, with whom he was destined to be closely associated during the major part of his active career. After serving quite a long apprenticeship in the mechanical department of the Boston Theatre, Mr. Flohr went to work as an assistant to W. H. Curtis, the old actor, who was then engaged in the costuming business.

In 1859 Mr. Booth engaged Mr. Flohr to act as his assistant stage manager, his master of wardrobe, and indeed as his lieutenant in charge of nearly all of the details of his productions. Even at that time Mr. Flohr possessed a comprehensive knowledge of the theatre, and he soon made himself invaluable to the famous tragedian. Mr. Booth valued Mr. Flohr's services so highly, and, on the other hand, Mr. Flohr was so loyal in his admiration of Mr. Booth, that the two men were associated pleasantly and profitably to both for a period of nearly twenty-four years. At Booth's Theatre, in this city, Mr. Flohr occupied a position of great responsibility, and although his work gained for him no public recognition, it was highly appreciated by those behind the scenes, and the results of his efforts were to be seen in a thousand of the minor details of the Booth productions. Mr. Flohr knew every line and every bit of business of each of the roles in the tragedian's repertoire. He rehearsed the various stock companies with which Mr. Booth appeared, and in this, as in a hundred other ways, he saved the star from much of the drudgery of the actor's calling. At Booth's Theatre the wife, now the widow, of Mr. Flohr played with the company through four seasons, and their two children, Belle and Harry G. Flohr, appeared in children's roles.

An interesting episode in the life of Mr. Flohr — an episode that endeared him to all old-time players — occurred during his tour with Mr. Booth in the season of 1872-73. The company was engaged to open the Lyceum Theatre, at Lewiston, Me., then just completed. The stage and the auditorium occupied the second floor of the building, and the one entrance, at the front, was reached by a long flight of stairs. On the opening night, Oct. 12, 1872, every seat in the house was occupied, and the players and extra people crowded every dressing room and passage way. Just as the orchestra finished the overture the noise of shuffling feet and frightened voices came from a room underneath the stage, in which the supers were dressing. Mr. Flohr dashed down to the door and discovered that fire had started in a pile of shavings directly under a series of gas pipes. He also noticed that the room was filled with escaped gas. Snatching a cloak from the shoulders of a panic-stricken super, Mr. Flohr started to beat out the flames. Instantly there was an explosion, but the brave man, though terribly burned, kept at his work until he, single-handed, subdued the fire. He was carried quietly from the theatre, while the audience, not knowing the peril that had threatened them, watched the opening scene of the play. For three weeks Mr. Flohr lay in a hospital before his injuries were healed. When he again joined the company his comrades presented him with handsome gold watch, in which was inscribed the thanks of the players for his heroism in saving them from an awful fate. Mr. Flohr carried the watch until the time of his last illness.

During Mr. Booth's visits to Europe Mr. Flohr engaged himself for short seasons with various theatrical enterprises. He was at the Broad Street Theatre for a time and staged there one of the earliest productions of *Finanore*. The "boys and girls" of the company gave him a gold medal as a souvenir of his association with them. While in Philadelphia he joined the Elks, and he remained a member of that order thenceforth through his lifetime. In 1876 Mr. Flohr accompanied Lawrence Barrett on the famous Jarrett and Palmer record-breaking journey to San Francisco. At the California Theatre in that city he appeared several times in small parts, supporting Mr. Barrett, but Mr. Flohr's appearances as an actor through his career were few and far between. Though he acted well, his services in other lines of stage work were far more valuable.

After leaving Mr. Booth, Mr. Flohr became stage-manager for Henry E. Abbey at the Park Theatre, in this city, and later at the Grand Opera House. When the American Theatre was opened by T. Henry French Mr. Flohr was installed as stage manager. Afterward he became the general superintendent of the American Theatre building, and he was connected with that playhouse in various capacities until three months before his death.

The members of the little family left to mourn the old stage-manager have each been actively engaged in theatrical life. Mrs. Flohr acted, as has been said, at Booth's Theatre long ago. Belle Flohr, the daughter, made a name for herself by her eminent work in support of John T. Raymond and other stars, before she married Harry Pierson and retired from the stage; Harry G. Flohr, the son, began his career as a boy with Edwin Booth, and is now devoting himself to the mechanical department of the theatre.

ENGAGEMENTS.

Irene Blinton Perry, for La Ronde, with Mrs. Leslie Carter.

Fred C. House, with Anna Chester.

Agnes Ross Lowe, for Melbourne.

Henry Tunison, for the Empire Stock company.

Zelma Scott, for Lovers' Lane.

Carl St. Astor, for To Have and To Hold.

Louise Maudener, with Creston Clarke.

THE STOCK COMPANIES.

Harbor Lights, as produced by the Hopkins Stock company at the Grand Opera House, Memphis, Tenn., last week, scored a big success. The play was staged elaborately. Frederick Montague as Lieutenant Kingsley was forceful. A. W. Fremont as Frank Morland gave a conscientious portrayal. Joseph O'Meara did good work as Mark Hibson. Frederick Julian's Captain Nelson was perfect. Sam Morris in the comedy role, Tom Dossiter, extracted much fun out of the character. William Kinross deserves mention for his acting as Nicholas Morland. James Lester and A. W. Ebert were also good. Nettie Marshall and Nellie Lindroth worked hard and their efforts were appreciated. Carrie Lamont was very successful as Peggy, and Nera Rose was an ideal Irish woman. This week, confusion.

The Valentine Stock company did large business last week with Jim the Penman and Rip Van Winkle. In Jim the Penman Kate Blanche as Mrs. Endston carried off the honors. Charles Hager made a hit in the name part, and it has been recorded that Everett King was an excellent Captain Bedwood. Walter B. Woodhall gave a fine performance of Rip Van Winkle. On the 22d, owing to the death of the queen, the company did not play.

Lida McMillan, of the Grand Opera House Stock company, Pittsburgh, and Frederick G. Sullivan, non-professional, were married in Pittsburgh on Jan. 23.

Nadine Winston has resigned as leading woman at the Grand for the Boyle Stock company, Nashville, Tenn. Ethel Barrington has been engaged to succeed her and opens with the company Feb. 11.

The most successful comedy production of the season of the Boyle Stock company, Nashville, was *The Magistrate*, last week. Morris McHugh as Posket and William Stuart as Cis Farthing shared the honors of the production. J. Gordon Edwards as Captain Vale surprised his friends by his creditable work in an eccentric part. The Colonel Lukens of J. H. Hollingshead was well played. J. K. Applebee had a congenial role in Mr. Bellamy. William G. Beckwith appeared as Alphonse and was successful. Frank McVille, Thomas Sterrett, and Y. C. Allie played minor roles successfully. Nadine Winston as Azucena Posket and Emma Butler as Charlotte were prominent among the women. Anna Hollinger as Emma Popham and Nancy Kice as Bentle assisted ably.

The new stock company at the Portland, Me. Theatre, under the management of E. R. Rounds and Stephen Boggett, will open on Feb. 4, in Nell Gwynne. The players engaged for the company are Eleanor Browning, Jack Drummer, Evelyn Carter, Reginald Carrington, Frank Hill, Daniel F. Halifax, Edith Lindsey, Margaret Nelson, Sedley Brown, Carrie Clark Ward, Harmon McGregor, and Harry Bates.

The Ralph E. Cummings Stock company, at the New Grand Theatre, Salt Lake City, has established itself in public favor. The opening bill was *A Gilded Fool*, followed by *Captain Swift and Peaceful Valley*. All three plays have been immediate successes. Ralph E. Cummings, as leading man, has made a decided hit. Laura Nelson Hall, the leading woman, is winning golden opinions for her work. Blanche Douglas has also won great favor. Robert Cummings, Willard Blackmore, and Charles Giblyn are also favorites. The productions are all under the supervision of Ralph E. Cummings.

The season of the Valentine company, at the Princess Theatre, Toronto, continues to be highly successful. Booth's Baby was the bill last week, and it proved attractive. This week, A Soldier of the Empire. Robert Evans, who played a special engagement of one week in St. John, N. B., with the Valentine Stock company, has returned to Toronto, and will make his re-appearance at the Princess on Feb. 4. De Witt Jennings has joined the company at Toronto, replacing George E. Robinson.

NELL GWYN THE THIRD.

The play, Nell Gwyn, by Mrs. C. A. Doreens, that was presented last week by the Henry V. Bonnelli stock company at the Murray Hill Theatre, furnished much to interest those who had seen the two other dramas written around sweet Nell that were acted at other theatres here this season, and also amused those to whom the character, in dramatic setting, is new. As a matter of fact, Mrs. Doreens' play was written five or six years ago, and there are but two points of resemblance between it and *Mistress Nell*. Both of these incidents were taken from the true history of Nell Gwyn, and it is not at all remarkable that both dramatists should have put them to use.

Mrs. Doreens lays her first net in *The Devil's Tavern*. There the madcap, Charles II, disguised as a common soldier, meets Nell, invites her to dinner, which is served in an adjoining room, and the King, finding himself without money, is locked up by the landlord. At the close of the act his identity is disclosed to Nell by the arrival of several courtiers, who seek his majesty upon important matters of state.

The second act takes place on Nell's Terrace, where a masquerade is in progress. After considerable interesting development in the love affairs of the Duke of Richmond and Frances Stuart, Nell is abducted by two ruffians in the employ of her admirer, Lord Buckingham.

The scene of the third act is a room in Lord Buckingham's house. There appears the King, and manages by a ruse to get rid of the host. Nell, attired as a gallant, enjoys a feast with the King and several of his friends. The act closes with a stirring situation, in which Nell saves the life of the Duke of Richmond.

The fourth act takes place in the anteroom of Whitehall Palace. Nell tricks the King into doing several kindly acts that will make for his better reputation among his subjects. She destroys a document that, if preserved, would bring four of her friends to the scaffold, and, by her diplomatic machinations, she makes possible the marriage of Richmond and Frances Stuart. Nell Gwyn is, of course, the principal figure in each of the plays and at the end she is almost overwhelmed by the gratitude of the many persons whom she has helped in affairs of state, war, and peace.

HOME COMMITTEE TO MEET.

President Louis Aldrich has notified the members of the Actors' Home Committee that a meeting of that body will take place on Thursday, Jan. 31, in the rooms of the Actors' Fund, for the purpose of taking decided action regarding several pieces of property now under consideration as sites for the proposed Home. It is expected that a definite decision will be made at this meeting in the matter. The original committee consisted of John Drew, Daniel Friedman, Francis Wilson, James List, De Wolf Hopper, James K. Hackett, Harry Harwood, and Edmund Eustis. Recently the Board of Trustees of the Fund added five life members of the Fund to the committee. They are Joseph Jefferson, Al Maymon, Charles Friedman, Frank W. Sanger, and Henry D. Aldrich.

HOLCOMB LEAVES LIEBLER AND COMPANY

Willard Holcomb, who has been for a year past general press representative for Liebler and Company, severed his connection with that firm last week, and will devote himself to literary work. Mr. Holcomb has come to be accounted one of the best press men in the country, and his withdrawal will be sincerely regretted by all those with whom he came in contact.

John Turton has scored an emphatic hit as the Hoosier lad in Rose McVille's *Sis Hopkins* at the Grand Opera House, Brooklyn, this week. *

PROFESSIONAL DOINGS.

Virginia Russell, who returned recently from a vanderbilt engagement with Maurice Barrymore, has accepted a special engagement with the Donnelly stock company at the Murray Hill Theatre, New York. As *Madame Moll* in *Nell Gwynne*, produced at that theatre last week, Miss Russell gave a finished and intelligent performance, although she took the part at short notice with but one rehearsal.

James Phelan today, who has been ill with pneumonia in Chicago for a month, is recovering rapidly, and expects to be at work in a few days.

Leonora Bradie, who has been in Baltimore for ten days suffering an illness occasioned by the shock of the sudden death of her husband, is at present in New York and will shortly resume her position with the Castle Square Theatre company.

The Cosmopolitan Concert Hall alone among the places of amusement in New York was closed last week out of respect to the dead queen. The Cosmopolitan is a very small and dingy establishment in Varick Place that is kept by and is almost entirely patronized by Italians.

During the engagement of the James K. Kitter company in Salt Lake City, Inn Brooks sang a solo at an organ recital in the Mormon Tabernacle.

Charles R. Martin was married at Erie, Pa., Jan. 30, to Grace M. Whitecomb.

The senior students of the American Academy of the Dramatic Arts will present, at a matinee performance at the Empire Theatre, on Thursday, Jan. 29, a symbolic drama by René Peter, entitled *La Tragedie de la Mort*, the *Molière* face. *The Jealousy of Barthouille*, a comedy from the French, entitled *During the Ball*, and a comedy by Feuillet entitled *The Portraits of the Marquise*.

Anne Warrington secured judgment for \$175 last week against Frank D. Doyle and Nathan Appell for balance of salary due.

Edna May reappeared as *The Girl from Up There* at the Herald Square on Jan. 22, after a brief grip vacation.

A. Z. Chapman closed with *Remember the Maine* on Jan. 3 to join Porter J. White's *Faust*, playing the title part.

Madeline Gladys Toletti, daughter of Virgil Toletti, and Oliver Wolcott Hall, of the Strollers, were married in this city on Jan. 23.

Samuel L. Clemens (Mark Twain) gave a box party at the Criterion on Jan. 23.

Mr. and Mrs. George E. Mello visited last week at the home of Mrs. Mello's parents, Fulton, N. Y.

Jessie Carlisle arrived last Thursday from Europe and may appear in *The Gay Grissette*.

Latvian Shanon's great uncle was the Earl of Carrick, which title is now one of the numerous titles of King Edward VII. Miss Shannon is also the granddaughter of the last Marquis of Thosmond.

A cigar has been named after Paul Gilmore, and a very good cigar it is said to be.

Howard Kyle, who heads the Nathan Hale company, was presented with a badge of the Nathan Hale Society, of Trenton, N. J., last week. The society attended the performance in a body and the presentation was made on the following day.

One of the New York dailies in announcing the death of John H. Russell, called him an "actor and playwright," and attributed to him the authorship of *The City Directory* and *Natural Gas*. Paul M. Potter wrote the former and H. Grattan Donnelly the latter play.

Amelia Summerville's son, Russell, was operated upon successfully early this month for a growth at the back of his nose, by Dr. Muir, of New York, assisted by two other physicians. He has returned to school at St. Austin's, Staten Island, and is much improved in health. Miss Summerville has been engaged for the balance of the season at the New York Theatre.

Mrs. I. McIlroy Gibson, dramatic editor of the Toledo *City Blade*, traveled last week with Marguerite Sylva, the star of *The Princess Chic* company, for the purpose of gathering material for a magazine article to be called "A Week on the Road with a *Prima Donna*."

James McDermott, formerly with James O'Neill, is seriously ill with consumption at St. Joseph's Hospital, in this city. Mr. McDermott has made a will expressly providing for the expenses of his own funeral and the purchase of refreshments for those who attend it.

The *Russ Whyley* company, that is making a tour of the West Indies, was highly praised by the press of Barbados, W. I., for its performances of Captain Swift, *Divorcees*, *Trifly*, and *For Fair Virginia*. Large audiences were the rule during the engagement.

At the Berkeley Lyceum on Jan. 24 there was a dramatic recital by Louise Bouvier, assisted by Giovanni Ardizzone, Katherine Colvin and Allen C. Hinckley.

Paul Daly may star next season in a comedy, *The Stage Manager*, by Hugh Morton, and in *A Man About Town* by Abel Herman.

Tolossy Kiralfy arrived from England on Sunday, and will visit Western cities after a brief stay here.

Kathryn Browne, who has been seriously ill with typhoid fever at the Pennsylvania Hospital, Philadelphia, is now convalescent, and may soon rejoin *Sporting Life*.

Henry Brissell, of *The Gunner's Mate*, is said to have been taken ill with small pox during his engagement in Minneapolis last week, and on Saturday it was reported that John O'Hara, of the company, was also ill, and that the company would be quarantined in Minneapolis.

W. J. Ferguson succeeded Willie Edwin in *Floradora* at the Casino last week.

Mr. and Mrs. George A. Schiller will sail on Jan. 30, to join the *Belle of Bohemia* in London.

James Forbes has been appointed press agent for Amelia Bingham's company at the Bijou Theatre.

W. N. Lawrence, business manager of Daly's and the Lyceum, is recovering from his severe attack of pneumonia. He will go to Lakewood for a rest as soon as his condition permits.

George Marion, stage manager of the Anna Held company will sail for Europe this week, being sent by Florence Ziegfeld, Jr., to see two Paris successes on the American rights of which Mr. Ziegfeld has options.

Several changes have been made in the cast of *Whitney and Knowles* (the *Vadis* company) that I am to appear in vaudville with George Leslie."

HAZEL REED: "Will you kindly deny a recently circulated report that I had taken an overdose of morphine while with *The Showaway*. I do not use morphine, and during a late illness when a physician deemed necessary a hypodermic injection of the drug its effects nearly cost me my life."

J. W. RILEY: "To avoid all controversy, you will favor me greatly by stating that I have sold all rights to my play, *The Deputy Sheriff*, to Harold M. Vernon and Isabelle Minor Vernon. I notice in the *Star* that the Messrs. Frohman had 'secured' it. I have had no dealings with those gentlemen beyond receiving an offer from them. This piece was acted Jan. 16 in conformity with copyright law, and all rights have been secured by Mr. Vernon."

THOMAS ROBERTS: "I kindly deny the reports that I have retired from the profession. I have no intention of doing so."

MUSIC NOTES.

Victor Herbert's *Pittsburgh* continues here their first week with George Harvey as soloist.

Carrie C. Clegg, daughter of Samuel L. Clemens (Mark Twain), made her debut as a concert singer in Washington, on Jan. 22.

The Dunnington Quartette gave their second concert of the season at the Fine Arts Building, on Jan. 24, assisted by Mrs. Gustav Jaeger.

Rosa Olitska and Mandie Powell gave a song and duet recital at Mendelssohn Hall, on Jan. 23.



THEATRES AND MUSIC HALLS.

Tony Pastor's.

The headliners are Marlow, Tutien, and Plunkett, in a new burlesque on Romeo and Juliet. Others are Mr. and Mrs. Irving Jones, colored comedy duo; Alf Grant, comedian; Mr. and Mrs. Neil Litchfield, in Down at Brook Farm; Casey and Le Clair, in The Irish Tenants; Halliday and Quinn, comedians; Emerson and Omega, sketchists; Attie Spencer, comic; Jeanette and Shaw, southerners; Bicknell and Thropp, modeling in clay and dough; Ted and Lazell, Irish comedians; Milt and Maud Wood, comedy duo; Allen J. Shaw, coin manipulator, and the American vitagraph.

Keith's Union Square.

May De Sousa, assisted by a full orchestra and chorus, sings "Dear Midnight of Love," the song written by "Bath House John" of Chicago. The bill also includes Eva Williams and Jac Tucker, in Skinny's Finis; James O. Barrows, John Lancaster and company, in A Thoroughbred; Press Eldridge comedian; Smith and Campbell, conversationalists; Ray L. Boyce, mimic; Belle Davis and her poodles; Bonham and Nichols, acrobatic comedy duo; Raymond and Kurkamp, instrumentalists; Kolb and Hill, German comedians; Davenport Brothers, acrobatic comedians; Ad Carlisle's dogs; the Asbys, statuary posings; Max Kitter, comedian; the biograph and stereopticon.

Proctor's Twenty-third Street.

The bill embraces Tom Nawn and company in Pat and the Genii; Harry Watson and company in The Two Flats; Mr. and Mrs. Perkins Fisher in The Half-Way House; Naomi Ethridge, direct from Europe, in hand balancing act; Genaro and Bailey, cake-walkers; three Mascagnos, acrobats; Lew Simmons and Frank White, black face comedians; Claudius and Corbin, banjoists; Gaspard Brothers, Forrester and Floyd, Tom Mack, and the kintechoscope.

Proctor's Fifth Avenue.

Al Leech and the three Rosebuds head the bill in Examination Day at School. Others are Florence Reed, daughter of Roland Reed, who makes her debut in a monologue written by George Cohan; Marcel's living bas-reliefs and pictures; Miss Delbosc, wire act; Ralph Johnstone, cyclist; Max Waldon, female impersonations; Frank Cushman, minstrel; Spencer Kelly, burlesque; Maddox and Wayne, comedians; the three Barretts, jugglers; the Goolmans, musicians; the Asbys, statuary posings; Max Kitter, comedian; the biograph and stereopticon.

Proctor's Palace, Fifty-eighth Street.

Lillian Buckhart presents, for the first time in New York, her new play, Captain Sunbeam. The bill also includes Charles R. Sweet, the burglar musician; Cushman, Holcombe and Curtis, in The New Teacher; Lew Hawkins, jester; Montague and West, musical duo; Hanley, Mactown and Hanley, comedy trio; Gilbert Sarony, comedian; Vera King, comedienne; the kintechoscope, Castellan and Hall, and Prouty Brothers.

Proctor's 125th Street.

The entertainers are Clayton White and Marie Stuart in Dickey; Hill and Hull, European grotesques; Carroll Johnson, black-face talker; Herbert's poodles; Lizzie B. Raymond, comedienne; Martine Brothers, on the rebounding table; Howard Brothers, banjoists; Hornmann, magician; Trask and Gladwin, dancers; Dick and Alice McAvoy, and the kintechoscope.

Koster and Bial's.

The bill includes Professor Loris, champion sharpshooter, who shoots at living targets; Clifford and Ruth, comedy duo; Hope Booth, in poses; Sam, Kitty and Clara Morton, comedy trio; Smith and Fuller, musical team; St. George Brothers, bicyclists; Lawrence Crane, magician; Zazzell and Vernon, bar comedians; Budd Brothers, comedians; Clemence Sisters, vocalists; the Mimic Four, comedians; Artie Hull, the Georgia Song shouter; Dixon and Nixon, character trio, and the Toozoozoo Arabs.

New York.

The Giddy Throng is continued. In the ohio are Nina Farrington and Henry Bergman, in A Case of Divorce; Henri French, Jane Whitbeck, Laura Burt, Emma Carus, and Ernest Hogan.

Burly and Scammon's.

The bill includes George Fuller, Golden, Maude Raymond, George Evans, Alcide Capitaine, Binnis and Binnis, Bigford Brothers, McTale and Daniels, and Bickel and Watson.

THE BURLESQUE HOUSES.

MINER'S BOWERY.—W. B. Watson's American Burlesques are amusing the clientele this week.

LONDON.—Weber's Parisian Widows provide the week's programme.

OLYMPIA.—The Bon Ton Burlesques are taking care of Harriet for the week.

OLYMPIA.—Jacobs and Lowry's Merry Maidens company is the attraction. The ohio includes Tonoy and Lowry, Ford and Dot West, Sam Rice, Shantz and Devine, Josie Flynn and others. The living pictures are retained.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—The Nell Gwynn craze has at last reached the vaudeville houses. Last week Fanny Rice presented, for the first time in this city, a one-act play called Nell Gwynn, written by Richard Griffin Morris. The characters introduced are Nell, Charles II and the Duchess of Richmond. The play opens with a scene between Nell and the King. Nell retires to change her costume for a ball, and the Duchess of Richmond enters and pleads with the King for her son's life. The monarch is obdurate and the Duchess departs in tears. Nell overhears her appeal and determines to secure the pardon by trickery. She wheedles the King

after her. The young man is forced to dive through the transom after her and his money, and this trick brings the first scene to a funny conclusion. The scene changes quickly to a bank. The adventuress has secured the money, and is just about to leave the place when she is placed under arrest by a policeman. Again the scene changes to a picture of a farm. The country lad is seen asleep on a pile of hay, and it is seen that his adventures have been simply a dream. The new sketch is a decided success. While the story has dramatic interest, the lines and situations are nearly all of a comedy character, so that the audience is amused and interested at the same time. Both Mr. and Mrs. Nevile are well suited to their parts, and played with much skill. There are many novel bits of business introduced, and the scenery fills the bill completely. Mr. Nevile deserves credit for his very ambitious attempt and will probably reap his reward as his new sketch is calculated to please almost any audience. Miss Delbosc, in her novel wire act, remained for a second week. Any postage was handed out in large doses by Fields and Ward, and Lew Hawkins jolted through his nose merrily and effectively. Others in the bill were Maddox and Wayne, Lizzie B. Raymond, Spencer Kelly, whose fine baritone voice was heard to advantage; Georgie Mack and Nellie Preble, the three Barretts, Wood and Ray, the kintechoscope, and travel views.

PROCTOR'S FIFTH AVENUE.—M. Jean Marcel's art reproductions finished their seventh week of success, and continued to attract approval from those who appreciate the beautiful. Clayton White and Marie Stuart, assisted by Belle DeArcy, made a big hit in the screaming farce, Dicky. John W. Albaugh, Jr., assisted by Beth Franklin, Philip Clayton-Greene, and Thomas Stater, renewed his success in his own play, Trenton. Mr. Albaugh was dissatisfied with his place on the bill and closed on Tuesday. Press Eldridge talked and sang. Ralph Johnstone did some wonderful tricks on the wheel. The three Mascagnos proved themselves very clever acrobats. Winona Winters made a pleasing impression, assisted by her father. Montague and West won encores for their smart playing of assorted instruments, and created laughter by their excellent comedy. Will F. Penny's songs, acrobatics by Connors and Beattie, magic by Hornmann, axe-juggling by Gaspard Brothers, parades by Carl Reinhold, the kintechoscope and travel views were the other features of the bill.

PROCTOR'S 125TH STREET.—Lillian Buckhart. A Passing Fancy was as admirable as ever. W. Billie H. Gerald's portrayal of Lieut. Gray was manly and convincing. The sketch made in his on its merits. The Streator Zouaves aroused great enthusiasm. Harry Watson's comedy company, in The Two Flints, proved very entertaining. Talbot and Davidson scored heavily. Jess Vernon, the ventriloquist, assisted by his wife, elicited more real laughs than any other act on the bill. The Brownings, Frank Urban, Tom Mack, Losh and Hupp, the Goolmans, and the kintechoscope were also on the programme.

PROCTOR'S PALACE.—The Russell Brothers headed the list and kept the house in rags in their new act. A Romancer of New Jersey, by George M. Cohen, Al. Leech and the three Rosebuds were a close second, in Joseph Hart's skirt, Examination Day at School. Mr. Hart's comedy work is above the average. Mr. and Mrs. Perkins Fisher were very amusing in a quiet way in Ezra Kendall's sketch, The Half-Way House. Lew Sully joked and sang in his usual unctuous way, with good results. Jane Whitbeck sang cleverly, and Johnnie Carroll's Irish "lilt" were thoroughly appreciated. The bill also included Doherty's poodles, the Brothers Martine, Trask and Gladwin, the Heistons, and Faley's kintechoscope.

KOSTER AND BIAL'S.—Ugo Biondi scored a big hit in his one-man play and made his changes so rapidly that the audience was bewildered. Hope Booth, radiantly pretty as ever, made her re-appearance in vaudeville in her posing specialty. The spectators manifested their approval by unlimited applause as Miss Booth displayed her figure in the strong calcium light, with very pretty stereopticon effects. Artie Hall, the only original Georgia coon-shouter, repeated previous successes and her selections were repeatedly encores. Florence Bindley played her instruments very cleverly and was warmly applauded for her singing and dancing. The Clover Trio sang several well selected songs. Jordan and Crouch proved themselves excellent dancers. Tenley and Simonds rattled off a series of good old jokes in a good-natured way. Nixon, Bowers and Dixon jested and tumbled as amusingly as ever. Edna Murkin, a genuinely clever southerner, who has the advantage of youth and good looks, scored one of the big hits of the bill. Sic Hassan Ben Ali's Arms risked their necks in a wonderful exhibition of acrobatics. The four Colinis did some very smart dancing and were well received.

HURST AND SEAGRAM'S.—The Four Columns, in Ranning For Office, were enthusiastically received. John Kornell sprang his gags in his inimitable way. York and Adams' excellent specialty won lots of laughs. Ethel Levey sang her coon songs cleverly. The Olympian Quartette were energetic and amusing, and Faule and Seamon were as expert as usual with their musical instruments. Maude Caswell and Arthur Arnold were exceptionally good in their acrobatic act. Campani and Arno, and Zeno, Carl and Zeno were well received.

NEW YORK.—A new ballet, called The Devil's Dance, arranged by Carl Marwig, was an added feature and scored a decided hit. May Yohe was again unable to appear at several performances of The Giddy Throng, and her place was filled by Emma Carus. The specialists were McAvoy and May, Emma Carus, Toront, Lew Bloom and others.

WEBER AND FIELDS.—Fiddle-Dee-Dee, with its travesties on The Gay Lord Quex and The Royal Family, attracted full houses at every performance.

The Burlesque Houses.

MINER'S BOWERY.—Matt J. Flynn's Big Sensation company moved down from the Eighth Avenue for a prosperous week.

LONDON.—The Little Egypt Burlesques entered large audiences.

MINER'S EIGHTH AVENUE.—The American Burlesques held the fort last week.

OLYMPIA.—The Oriental Burlesques diverted the attention of the uptowners.

DEWEY.—Phil Sheridan's City Sports made their first appearance in New York this season and presented a very good bill, including Brandon and Alice, the Magnolia Trio, Craig and Ardell, Mark and Kitty Hart, Kitty Miley, and the Josselein Trio. The burlesques, Broadway to Peck In and Perils of a Night, were well received. The living pictures were retained.

KITIE MITCHELL NOT MARRIED.

Kitie Mitchell writes Tim Munson denying the stories that appeared in several daily papers last week to the effect that she had been married during her engagement in Boston. The comedienne states that the story started in a joke, and the circulation of it has caused her much annoyance. She is still "at liberty" as far as matrimonial engagements are concerned, as she is too busy filling those of a theatrical nature to bother with anything else.

BERNARD IN VAUDEVILLE.

Sam Bernard was booked last week for several weeks in the principal vaudeville houses, including Keith's, Hyde and Behman's, and She's Buffalo and Behman and the Tropicana houses. It is said that he will receive \$1,000 a week from She's and Hyde and Behman and \$750 a week from Keith. He will remain in vaudeville for the rest of the season and will open with Weber and Fields in September.

SUCCESSFUL PLAYERS.



Photo by Kemburg, N. Y.

MR. AND MRS. HARRY THORNE.

Mr. and Mrs. Harry Thorne, whose pictures appear above, are the clever team who formerly were long and favorably known as Willett and Thorne. Their success in vaudeville has been really remarkable. For years they have been seen in their mirthful comedy skit, An Up-Town Flirt. As a laugh-maker it has never been excelled, and the Thones claim that it has had the longest and most successful run on record of any act of its kind, and that it is to-day in as great demand as ever. The act is booked, with the exception of two or three weeks, for the entire season. During their off time Mr. and Mrs. Thorne will appear in a new sketch, written especially for them by Maurice Drew, entitled Early Morn.

BACHELORS IN FORM AGAIN.

Very few of the "big acts" in vaudeville have had such a series of misfortunes in the midst of a successful season as the Bachelor Club have gone through. One of the members, playing the part of the Admiral, a moment before reporting for a performance toward the end of the week at Keith's Union Square, some weeks ago, suddenly collapsed, and on removal to his home it was found that a serious surgical operation was immediately necessary. The operation has kept him from work for over three months. A competent performer was at once engaged, but he could be retained but two weeks, former contracts necessitating his withdrawal. Then one of the members insisted upon taking the hooded part, and the Thones claim that it could be done by the remaining three, with a fourth man for the purpose of harmonizing with their concerted music only. The result was constant annoyance, dissatisfaction and an inartistic performance, ending in the permanent withdrawal of the offending member, at a time when a third member was recovering from an attack of rheumatism and incidental crutches, incapacitating him for some weeks. But now, with the return of the original Admiral, the throwing away of crutches, the engagement of a thoroughly competent man, and rehearsals under the direction of the author, the boys seem to have a firmer hold upon popularity and managers' good will than ever, and are winning praises for having even a stronger act than before their strangely enforced disbandment.

NEUVILLE'S CHAPTER OF ACCIDENTS.

Augustin Neuville, who with his wife produced his new act at Proctor's last week, says he will change the title of How It Ended if he continues to meet with accidents. During the short run of this act he almost cut the top of his thumb off while opening a champagne bottle; his ear drum was broken from a slap he receives from his wife during the action of the play; he has a lump on his head the size of an apple, caused by one of the drops striking him during the transformation, and his finish nearly came while he was making his sensational escape through the transom. The transom fell and caught his foot, suspending his head downward, and he was extricated with difficulty. Mr. Neuville says he will change the title to My Finish if these little troubles continue.

AN ESSAY ON VAUDEVILLE.

Norman Hapgood has an article in the February Cosmopolitan, entitled "The Life of a Vaudeville Artist." Mr. Hapgood displays a very limited knowledge of the foibles and fancies of the women who make a living on the vaudeville stage, and his essay deals more with the morals of actresses than with the subject he is supposed to have in hand. The illustrations, by Archie Gunn, have nothing to do with genuine vaudeville. Several of them are sketches of chorus girls in Weber and Fields' Music Hall, and there is not a real typical female vaudevillian in the lot. The last picture will appeal strongly to the "rube" readers of the magazine. It shows what appears to be a "vaudeville artist" at supper with a callow youth, who is filling her glass with champagne.

THE DEWEY LICENSE.

Corporation Counsel Whalen has a knotty problem on his hands, as he has been called upon by the Police Commissioners to give an opinion on the question of the Dewey Theatre license.

The New York Sabbath Committee won its case against the theatre several weeks ago, but the license which the committee sought to have revoked had expired, and a new one had been issued. The committee appealed to the Police Board to revoke the new license. It appears that Timothy D. Sullivan and George Kranz, some time ago transferred their license to another Sullivan and another Kranz, and the Corporation Counsel will have to decide whether it is the duty of the Police Board to revoke the license under the peculiar circumstances, or not.

MANAGERS MEET IN CHICAGO.

The members of the Association of Vaudeville Managers met in Chicago last week and discussed important matters. E. F. Abele, in conversation with a Minot man yesterday, said that every thing had passed off smoothly and that much business had been transacted that will tend to the strengthening of the association.

ANOTHER DEBUTANTE.

Margaret Bronson, a niece of Bronson Howard, the playwright, will soon make her debut in vaudeville, in a sketch written by Kittle Maloney, formerly with Booth and Barrett. Miss Maloney will also play a part in the sketch, which has a cast of three people.

SOMETHING UNUSUAL.

Eckert and Berg, a big comedian and a dainty little southerner, both with good voices, something unusual, and a beautiful stage setting with electrical effects, were heartily received. The piano-playing and imitations by Mr. Eckert were best ever heard here. Richmond Times, Jan. 22, 1901. *

VAUDEVILLE.

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"You certainly have them all beat out,"

"Simply great," "Never saw anything like it," "So different from all other dramatic acts," "It is jammed full of strong situations," "A pretty story and so consistent," "Never saw an act where they cry, laugh and applaud at the same time," "It is indeed a novelty," "The scenery and transformations are a knockout," "Nothing like it in vaudeville." These are a few of the expressions heard during the run of

Mr. and Mrs. Augustin Neuville and Co.

In their Great Scenic Production of

HOW IT ENDED.

NOW BOOKING.

Address JOSEPH F. VION, 42 W. 30th Street, New York.

The Rural Stars, DANNY MANN, ARTHUR EARLE AND DOLLY MANN NEW HAMPSHIRE FOLKS.

In a brand new ALL COMEDY ACT. A scream from start to finish. Real Characters. Real Rural. Rural Songs, Rural Dancing. A Warm Opening. A Hot Finish. Nothing like it in Vaudeville.

HIRAM, HANK and MANDY.

All Agents, and White Rats of America, will represent this act. Note: Having joined hands with Mr. Arthur Earle (late of the Americas Comedy Co.) we are prepared to give you the brightest, best and most original comedy act of the 20th Century.

DANNY AND DOLLY MANN, AND ARTHUR EARLE.

HARRY WALTERS

THE HEBRAIC COMEDIAN.

A pronounced success throughout the South. Coming soon. Open for dates April 29, 1901. En route, Terry McGovern's Bowery After Dark Co., or DRAMATIC MIRROR.

CLARICE VANCE,

The Southern Singer.

Address me personally, as per route.

This week,
SHEA'S THEATRE.
Buffalo, N. Y.

George Fuller Golden

FOUNDER

OF THE WHITE RATS OF AMERICA.

WINTON and McGINTY

Re-engaged everywhere. Why? Because it's something new in America.

Best wishes to McGinty and self for a prosperous New Year.

Brooklyn Music Hall, Novelty and Keith Circuit to follow.

DANAGER?

With Great Lafayette Show.

STINE & EVANS

Presenting WANTED, A DIVORCE.

By JAS. A. COHEN, Esq.

"There is but one."

ETTA BUTLER

The only American Minnie.

So say the leading critics.

MR. AND MRS. J. BARRY

Burke and Chase Vaudeville Co., as per route.

This week—Wonderland Theatre, Detroit, Mich.

ARTHUR J. LAMB

Author of some of the season's greatest successes in Songs and Sketches.

820 Chicago Opera House Bldg., Chicago.

MR. AND MRS. ARTHUR SIDMAN

"YORK STATE FOLKS."

"Course I may be sort of biased,
But I always have contended,
That the middle part of York State
Is where the Lord at first intended
Plantin' Eden."

—Charles Newton Hood.

SPRING OF 1901—BIG PRODUCTION.

VIOLET DALE

A young artiste who won immediate recognition, deservedly, too, was Miss Violet Dale, who sang and danced most delightfully. Miss Dale wore a gown of novel design and attractiveness and looked charming. —*Philadelphia Inquirer*, Dec. 11.

The peerless minnie, Violet Dale, now at Keith's gave several successful imitations of prominent actors and actresses. Her best imitation was that of Andrew Mack. —*Inquirer*, Dec. 11.

LONDON "MUSIC HALL,"

The Great English Vaudeville Paper—Weekly.

401 STRAND, W. C.

George W. Monroe IN VAUDEVILLE.

Address Robt. GRAU, care St. James Building, New York.

MR. AND MRS. JOE KEATON

THE MAN WITH THE TABLE.

Associated by LITTLE BUSTER, the smallest comedian, in the funniest comedy creation in Vaudeville, introducing eccentric, atmospheric grotesque comedy, dancing and singing, concluding with the famous routine of Table and Chair comedy before the public to day. Would sign with any reliable show for a month to six months. All time off commanding April 15. Vacation address.

221 E. 89th, PEPPER, OHIO.

Regards to Harry Von Elzer and "Oh, Oh, Miss Phoebe," Terry and Elmer, the Man with the Comedy Egg, and Mr. Claude Thurber, the Man with the Sap.

GENE HUGHES

PRESENTING

A MATRIMONIAL SUBSTITUTE.

OPEN TIME, APRIL 22 AND LATER.

Address care White Rats of America.

JAS. F. DOLAN AND IDA LENHARR

In a repertory of established successes.

A HIGH-TONED BURGLAR, THE NEW COMER, Etc.

JOSEPH HART AND CARRIE DEMAR

ARTIE

THE ORIGINAL

HALL | Georgia Coon Shouter KOSTER & DIAL'S—THIS WEEK.

MR. AND MRS. EDWARD ESMONDE

IN VAUDEVILLE.

Presenting Bill Toddle's Reception.

FRED NIBLO

"The American Humorist."

To Monologue night.

Keep at it day and night;

Never for a moment can you shirk.

It's easy enough

To tell a lot of "stuff,"

But "it's the brain behind the tongue that does the work."

"JESS" DANDY

I have the weeks of May 29th and 30th, and June 10th, open. Keith management having cancelled same. Would like to fill with stout-hearted managers who do not find it necessary to fight opposition through the performer. "Had ye the King."

All Agents and White Rats of America.

"JESS" DANDY, Tremont, N. Y. City.

JOSEPHINE GASSMAN

Box 24, Poll's, New Haven.

Waukegan Gazette, Jan. 22, 1901.

BARRE MORE AND GASSMAN.

These the Headliners at the Park This Week. With Maurice Barrymore and Josephine Gassman both at the Park this week, the box office is running at a record rate. Yesterday afternoon and last evening they drew large audiences. Josephine Gassman was at the Park a year ago, with her pickaninnies, and the success she seemed then was overshadowed by the hit she made yesterday. The pickaninnies were doing something all the time to please the audience, and with Miss Gassman's singing, make about the strongest act on the bill.

MR. AND MRS. HARRY THORNE

Formerly WILLETT AND THORNE.

ANOTHER big howling success last week at the Grand Opera House, Philadelphia, Pa., in our everlasting fun creator,

AN UP-TOWN FLAT.

It was one continuous roar from start to finish.



NEWELL and NIBLO

Presenting their own original musical novelty.

THE ELECTRIC ROSES.

THE 4 MILLS

Manlons' VOYAGE EN SUISSE CO. En route.

10th Week. Havlin's Theatre, St. Louis, Mo.

Feb. 1 and week—Grand Opera House, Kansas City, Mo.

Home address, 2205 E. 11th St., N. Y. City.



VAUDEVILLE.

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The F. F. PROCTOR

F. F. PROCTOR, Sole Proprietor and Manager.

PROCTOR'S 5TH AVE. THEATRE. PROCTOR'S 23D STREET THEATRE, PROCTOR'S 50TH STREET THEATRE,
PROCTOR'S 125TH STREET THEATRE. PROCTOR'S ALBANY THEATRE.

WANTED—First-Class Acts that are Willing to Play Three or Four Times Daily.

All Such Acts Can Secure IMMEDIATE and FUTURE TIME. Must do Three or Four Shows Daily.

If the ACT is UNKNOWN to the PROCTOR MANAGEMENT, it MUST BE ENDORSED by some REPUTABLE MANAGER.

Apply or write to J. ALVIN FISHER, General Mgr., care Association Vaudeville Managers, St. James' Building, Broadway and 23rd St., or to PROCTOR'S 5TH AVE. THEATRE, N.Y. 4175.

If you do not receive a reply, it may be because the time is full; you are therefore advised to write again in four weeks.

Do not enclose postage stamps for reply.

SILENCE A POLITE NEGATIVE. EX-^{ACT} time of act and of "close-in" Billing for newspapers and programs; and CLEAR STATEMENT OF CLOSING DATE AT LEAST ONE MONTH in ADVANCE of opening DATE, addressed HENRY HANCOCK, Manager, 236 East 42d Street, N.Y. 11 o'clock, A.M. 1901.

SPECIAL NOTE The F. F. Proctor Playhouses have no connection with any other Theatre, Theatres, Circuit or Management. They stand distinctly alone.

MISS ZELMA RAWLSTON

Zeema Rawlston sang well and scored about as solid a hit as is to be credited to the female contingent.—*Evening World*, Jan. 5, 1901.

Zeema Rawlston sang well and wears boys' clothes though she had a tailor of her own.—*ACTOR*—*Evening Sun*, Jan. 4, 1901.

Zeema Rawlston played a boy's part and was clever. *WILLIAM RAYMOND SILL*—*Evening World*, Jan. 12, 1901.

Zeema Rawlston jumped in and played the role of Willie Van Astor in "The Burgomaster" at the Manhattan Theatre on the opening night with two hours notice and scored a success.—*Dramatic Mirror*, Jan. 12, 1901.

The press notices in the New York papers have been most flattering as to the work of Zeema Rawlston.

CAN BE ENGAGED FOR COMIC OPERA, VAUDEVILLE AND FARCE COMEDY. (NOT ON CHILD PARTS.)

WHITE RATS MAKE IMPORTANT MOVE.

At a regular meeting of the White Rats of America, held a few days ago, it was unanimously agreed that after June 24 no member of the organization will accept an engagement unless it be made through the White Rats Vaudeville Agency. This decision has caused no end of commotion in vaudeville circles.

A Marion man interviewed Frank Laior, the secretary of the White Rats, yesterday, on the new rule, and Mr. Laior seemed quite confident that the scheme would be successful.

"We have had in the past," said Mr. Laior, "agents who controlled the exclusive services of certain artists, and any manager who wanted them had to go to those agents. Now what we propose is the same idea on a much larger scale, our agency will have exclusive control of the services of all the members of our order, and if the managers want them they must come to us."

"It is a strange thing that performers are the only class of professional people who are forced to pay for being allowed to work. As long as this is the case, and commissions must be paid, we feel that we ought to have the benefit of the custom. We are doing this to increase our revenues. Every member is insured, and these commissions will be used to pay sick benefits and death claims."

"We are anxious to act in harmony with the managers and we have no wish to antagonize them in any way. We don't intend to dictate salaries, as that is a matter that rests entirely between the manager and the performer; nor do we wish to interfere with bookings in any way. All we require is that the White Rats be engaged through their own agency and that the commissions go into our fund."

"One of the plans of the White Rats is to establish a home for their children, where they may be taken care of while the parents are on the road, or after they have been taken from them forever. Money will be needed for this, and the large sum paid annually for commissions will help materially in enabling the order to carry out this and many other schemes for the betterment of the condition of the members and their families."

When asked concerning the offers that have been made to the White Rats to conduct the theatres, Mr. Laior said: "There are three offers now under consideration. The Circle Music Hall and the Comique have been submitted, and a Western man has offered to build us a new theatre in this city. No definite action has been taken, and the matter will be carefully weighed before it is finally settled. Our membership is increasing tremendously. Last Sunday forty-four new members came in, which brings the total up to 568. Clayton White, Ward and Voges, Bert Healy, Carroll and Johnson, Milton Aborn, Oliver Bond Byron, and John G. Sparks were among those initiated. We have 258 applications on file, 150 of which are from European performers."

Mr. Laior said that no method had as yet been adopted for the admission of women. They will, however, eventually have nearly all the privileges at present enjoyed by the male members.

VAUDEVILLE JUNIORS.

Lillian Burkhardt places Captain Suzanne this week only at Proctor's Palace. When she plays at the Fifth Avenue she will do a Deal on "Change," which has not yet been seen at that theatre. Later in the season Miss Burkhardt will present The Way to Win a Husband's Heart by Walter Lawrence Hackett, at Proctor's Twenty-third Street house. In March she expects to put on Henry Davis' sketch, Fifty Years Ago, at Keith's. This play made a big hit in San Francisco. It requires four people and music by a violinist and cellist to do it justice.

Mr. and Mrs. Neil Litchfield are playing their third engagement this season at Tony Pastor's this week.

Margaret Le Marr, late contractee with the Gran Opera co., has joined comedian Walter Stetson, and they will present a travesty on the balcony scene in Romeo and Juliet. Mr. Stetson will play Juliet and Miss Le Marr will do Romeo. The act will introduce selections from several operas.

Edward Marsh and Rose Sartella were married in this city on Jan. 24. The ceremony was witnessed by Juan Cintado, Carrington and Holland, Hooker and Ben Shields, Isabelle Cranston, and a few near relatives. The occasion was very enjoyable in every way.

Maryne Gehre has been engaged for an indefinite sum at the New York Theatre. She is now in her sixteenth week at that house, and her graceful dancing has been one of the features of the bill.

Exposition, will start from Mexico about Feb. 1. He will visit Mexico, Guatemala and Yucatan, as well as the Isthmus of Tehuantepec, and expects to bring back with him about 125 natives of every type. He will return about April 1.

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CORRESPONDENCE.

(Continued from page 7.)

George L. Baker, manager; Dark—NICHOLS' OPERA HOUSE (Nichols Brothers, managers); Dark.

PENNSYLVANIA.

WILMINGTON CITY. KAHLER'S GRAND OPERA HOUSE. G. J. Quirk, manager; Jack Hoffer co. closed a good week Jan. 19. *Repertoire*: The Woman in Black, The Ranch King, Alone in New York, A Daughter of Gold, and The Merchant. *Music*: Eddie Judd's Singers to large audience 21; entertainment disappointing. *The Sorrows of Satan* to big house 23; co. and play up to expectations. *A Wise Woman* 24. *Miss Hausey from Jersey* 25. *Mr. Bob* 25. *Ernest Gamble Concert* on 30. *Robert B. Mantell* 5. *Lowell's Boston Stars* 6.—**HERZ'S GRAND OPERA HOUSE** of H. Carpenter, manager; Bagley's Comedians opened for three nights in Shanty Town 17. *Fair house*; poor performance; Lorraine Armour and Charles Bagley are superior to the rest of the co. *Blue Monday* and *The Vagabond* by the same co. to poor audience 19. *Caruso Stock* co. opened for a week 21, giving *The Blue Flag* to a fair house; audience seemed pleased. *Woman to Woman* 22. *Another Against Brother* 23 to fair houses. *Russian Pianist Quartette* 23. *Gilney Stock co.* 28. *ITEMS*: Curtis Harris has joined The Dancer Express. —Thomas Waters, of this place, is organizing a theatrical co. to open 28. Tandy Kellard is visiting friends here. —W. F. Snyder, of Ashland, has written several sketches. —Edwin Young, late manager of the Northville Opera House, has gone on the stage, selecting the part of *Alfredo* in *La Traviata*. —Peter Jackson, formerly of this place, written from Iowa that he has a vaudeville co. of his own and is coming East. —*Flora Fairfax*, of *The Sorrows of Satan*, was taken suddenly ill here. —*Hearts of the Blue Ridge* at the Hershey 24 canceled.

E. W. SIEBERTZINGER

POTTSVILLE. *ACADEMY OF MUSIC* (Nathan Appell, lessor; John Whetstone, resident manager): *Carries on*, pleased fair business Jan. 17-19. *In Knobs of Tennessee*, *Brother Against Brother*, *The Black Flag*, *East Lynne*, and *U. T. C.*; specialties above average; stormy weather caused only a fair house to see *A Guilty Mother* 21; satisfactory performance; *Ady*, *Wesley*, *Leah Star*, and *James K. McMurtry* did well. —*The Sorrows of Satan* 25. *Little Irene* Myers co. 28.—**CENTENNIAL HALL** THEATRE (Harry Slatter, manager): *The Great Eastern Entertainment* to fair business 22. *ITEMS*: *The Blue Vanderveer* co. played at a grand opera house, Girardville, 18. —All co. report good business in the coal regions since the strike. —*Edward B. Hays* of Shamokin, has joined *Creston Clarke*. —*Hearts of the Blue Ridge* 22 canceled. —*The J. W. Carter* co. changed off a ninety pound pig 19. The winner had to catch the pig in a pen on the stage. It took Michael Collins, the winner, half an hour to do it. —*Fred Glenn*, of *A Ward of France*, is visiting his parents here. —*The Pittsville Dramatic Association* will produce *The Devil at Pittsville*. —*Harry McManus* has organized a co. that is now performing. —*The Moonshiner's Daughter* and *The White Lie* for three night stands. —*The S. J. Y. M. Society* are rehearsing *A Tender Attachment*, and will produce it 13. —*GEORGE E. SIEBERTZINGER*

SCRANTON. *LYCEUM THEATRE* (Englander and Reis, lessors; A. J. Duffy, manager): *The Christian* with Lilla Nine and J. Henry Koller in the leading roles, played to S. R. O. house Jan. 17; co. capable. —*Henry Miller* in *Richard Savage* 19; excellent performances; large audiences. —*Mrs. Thermodynamic*, *Owen Fawcett*, *Joseph Whelock*, *Jennie Bustace*, and *Florence Rockwell* were especially good. —*Because She Loved Him So 21*; *Charles Kent* and a capable supporting co. presented *The Sorrows of Satan* 22; good business. —*Merton Mandel* 23 canceled. —*Capitol* (the Judd of the Horse) 25. *Neil Burrow* 26. —*Arizona* 27. —*Brooklyn* to score 28. *Eight Bells* 30. *Robert B. Mantell* 2. —**ACADEMY OF MUSIC** (Harrington and Reis, lessors; H. A. Brown, manager): *Harrington Comedy* co. closed a week of good business 14-19. Plays latter part of week. *Fogg's Ferry*, *9*, *Girl from Mexico*, *Coon Hollow*, *The Great Branch*, *Robbery*, and *Jumpers of a Great City*. —*The Hillman* co. 21-26; big houses. —*Repertoire*: *The Planter's Wife*, *A Hidden Past*, *Charity*, *Boss*, *Leah*, *The Forsaken*, *Oliver Twist*, *What Happened to Bones*, *East Lynne*, and *Special Delivery*. —*Jack Hoffer* on 28-9. —*ITEMS*: *Jack Donlin* of the *Hillman* co., is a Scranton boy. His work was much liked.

ALBRECHT. *EVERY THEATRE* (Mishler and Worman, managers): *Henry Miller* in *Richard Savage* Jan. 17 scored a success. —*Mr. Miller* gave a strong performance; *Jennie Bustace* who plays the part of *Miss East* was excellent. —*Lauretta* 18, and her part was exceptionally well taken by *Mary*. —*Hearts of the Blue Ridge* 20 canceled. —*The J. W. Carter* co. changed off a ninety pound pig 19. The winner had to catch the pig in a pen on the stage. It took Michael Collins, the winner, half an hour to do it. —*Fred Glenn*, of *A Ward of France*, is visiting his parents here. —*The Pittsville Dramatic Association* will produce *The Devil at Pittsville*. —*Harry McManus* has organized a co. that is now performing. —*The Moonshiner's Daughter* and *The White Lie* for three night stands. —*The S. J. Y. M. Society* are rehearsing *A Tender Attachment*, and will produce it 13. —*GEORGE E. SIEBERTZINGER*

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CHARLOTTE. *GRAND OPERA HOUSE* (Nathan Appell, manager): *The Village Postmaster* Jan. 17, good and pleased audience. —*Too Rich to Marry* 18; co. capable. —*Henry Miller* in *Richard Savage* 19; excellent performances; large audiences. —*Mrs. Thermodynamic*, *Owen Fawcett*, *Joseph Whelock*, *Jennie Bustace*, and *Florence Rockwell* were especially good. —*Because She Loved Him So 21*; *Charles Kent* and a capable supporting co. presented *The Sorrows of Satan* 22; good business. —*Merton Mandel* 23 canceled. —*Capitol* (the Judd of the Horse) 25. —*Neil Burrow* 26. —*Arizona* 27. —*Brooklyn* to score 28. —*Eight Bells* 30. —*Robert B. Mantell* 2. —**ACADEMY OF MUSIC** (Harrington and Reis, lessors; H. A. Brown, manager): *Harrington Comedy* co. closed a week of good business 14-19. Plays latter part of week. *Fogg's Ferry*, *9*, *Girl from Mexico*, *Coon Hollow*, *The Great Branch*, *Robbery*, and *Jumpers of a Great City*. —*The Hillman* co. 21-26; big houses. —*Repertoire*: *The Planter's Wife*, *A Hidden Past*, *Charity*, *Boss*, *Leah*, *The Forsaken*, *Oliver Twist*, *What Happened to Bones*, *East Lynne*, and *Special Delivery*. —*Jack Hoffer* on 28-9. —*ITEMS*: *Jack Donlin* of the *Hillman* co., is a Scranton boy. His work was much liked.

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THE GREAT DIAMOND ROBBERY.—In Maria Bufford, a modern Lucretia, Eva Taylor has a part that, stripped of its gruesomeness, is very repellent, but it possesses a certain fascination which this versatile actress easily reflects.—*Evening Wisconsin*.

JOHN WALDRON

LEADING MAN.

SURE—Mr. Waldron as Ira Bensley played the part with consummate skill and artistic finish that left nothing to be desired. His boundless love and self-sacrificing devotion were shown with uttering art. It was truly a finished piece of work and Mr. Waldron deserves the highest praise for his conception and portrayal.—*Newark Call*, Jan. 25.

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PAUL KAUVAR.—Mr. Edmund Breee, as the Marquis de Vaux, accentuated the strong character drawn by the author by an exhibition of masterly oratorical instinct that gave a realism to his scenes which won him many rounds of applause.—*Boston Herald*, Jan. 1.

Edmund Breee gave a thrillingly realistic impersonation as Marquis de Vaux.—*Boston Post*, Jan. 1.

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CALIFORNIA.—Maude Odell, the new leading lady of the Baldwin-Melville Stock, made her debut with this year's organization of the Grand Opera House yesterday in the role of Carmen. Her audiences displayed approval so spontaneous and sincere that her success in New Orleans cannot be doubted. It was to have been expected that she would succeed. She came to her new field of artistic effort with a long, broken line of success behind her. She came with her name already established in the theatrical centers of the country, and with the reputation of being a very nice girl, or she is supposed to be. She has, however, won several times, and much opportunity has enabled me to learn, and I am sure, that she is the daughter of a hero. Her bold type of beauty, her little grace, and her great flashing eyes fit her well to depict the tempestuous love and the innate faithlessness of the witching Spanish wanton created by Prosper Merimée in his matchless story, which has been so often sung. She lives the part as she looks it. Her love glows white hot. Her disdain withers. Her indifference maddens the men with whose hearts she plays.—*Phoenician*, New Orleans, Jan. 14, 1901.

DAISY LOVERING, *etc.*

Milwaukee, Academy

Wisconsin.—She invests it with an incontestable charm, etc. (4 lines).

Journal.—Miss Lovering supplied the atmosphere, wove the spell, and this strange, tender, passionate, loving girl of hers will leave a lasting mark on the memory of all who saw her, etc. (4 lines).

News.—The performance last night was essentially a personal triumph for Daisy Lovering, etc. (4 lines).

Scoutlet.—As Jane Eyre, demonstrated that she is an emotional actress of rare talent, etc. (4 lines).

JANE EYRE.

LOUISE MONTROSE

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Phila. Times.

Louise Montrose, a very pretty girl of the Edna May type—though her talents seem to exceed Miss May's—has a number of songs and dances that take well.

Miss Montrose did a specialty that is particularly worthy of mention, and she well deserved the plaudits of the audience, which were unstinted given.

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JEMI SPARMLEY in DAIRY FARM.

Equally athletic in a different way is the enactment of John Sparmley by Paul Taylor. His impersonations well-nigh flawless and the fact that it is an amusing comedy creation makes it all the more delightful.—*Sacramento Bee*.

Standard.

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NOTICE TO THE WHITE RATS OF AMERICA

It has been unanimously agreed, by the members assembled at a regular meeting of the above Society, that all engagements hereafter made to take place after the date of June 24th, 1901, at any Vaudeville Theatre, Hall, Park or place of Vaudeville Entertainment in the United States of America or Canada, be booked exclusively through the White Rats Vaudeville Agency.

All members now holding contracts for engagements to take place after the above date will immediately notify Mr. FRANK LALOR, Secretary of the "White Rats of America," No. 114 West 34th Street, New York City.

(Signed) GEO. FULLER GOLDEN, President.

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